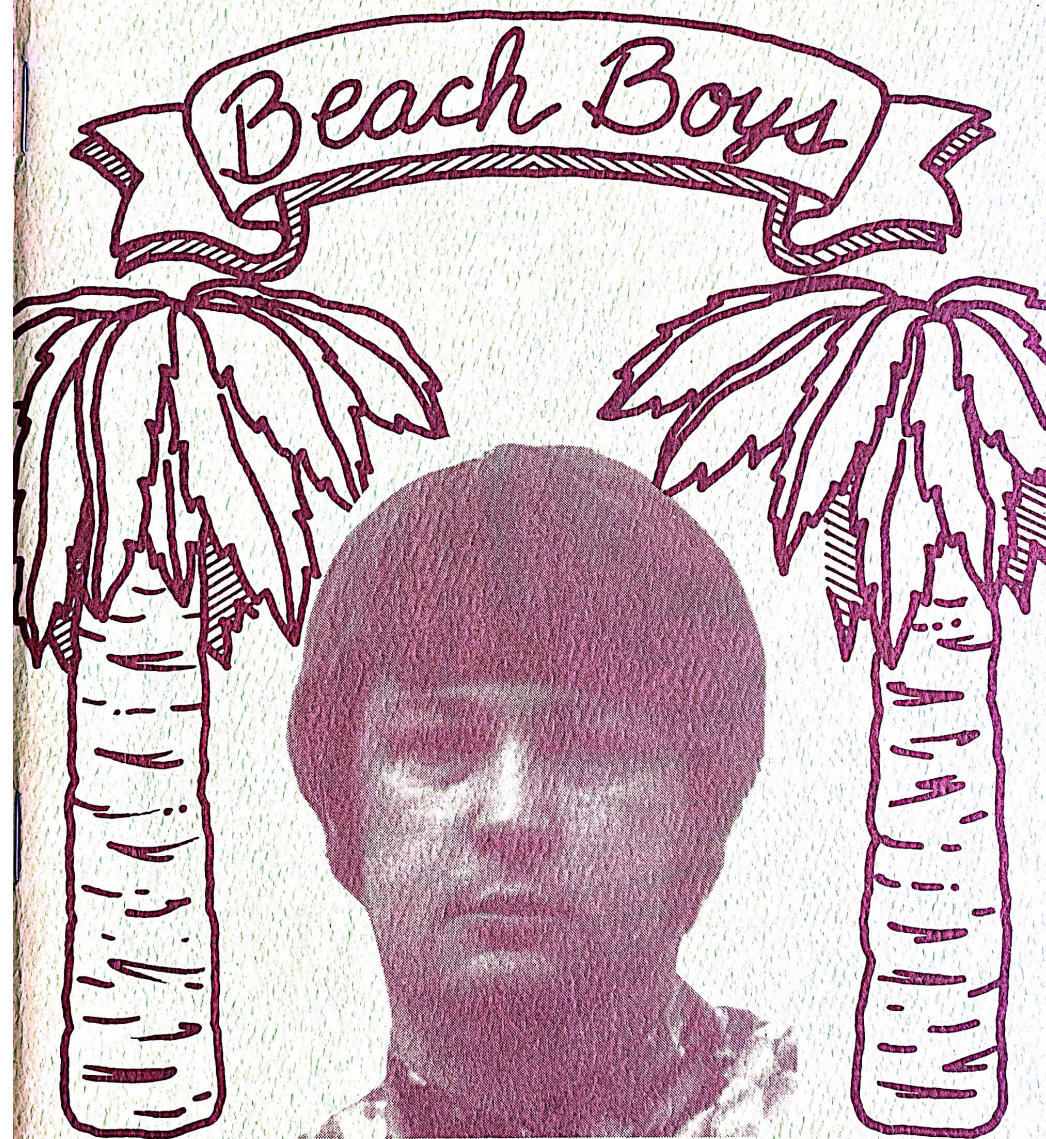


Summer 1982

Vol 5 No 2

ADD SOME MUSIC



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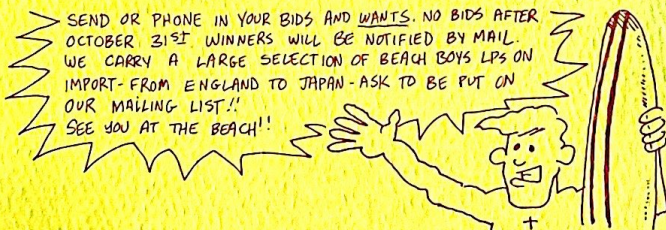
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Write or call for ad rates (203-583-7929)

Editor Donald Cunningham

Business and Advertising
Janet Houldcroft
Lisa Gaj

Contributing Editors

Michael Bocchini
Gary Gidman
Brad Elliott

Photography

Brian Berry
John Galvin

Contributors

Thomas Ekwurtzel
Gerry Borreggine
Gerhard Honekamp

Valuable Assistance
Pam, Sue, Terri

Graphics Greg Szyszkowski

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Comment

With regard to the entire phenomenon called the Beach Boys it is just possible that the summer of '82 was an example of the way it will be some thirty years from now, especially if you reside in New England or most of the rest of the country which did not benefit from the band's summer tour schedule.

There was no live show; no free ticket contests; no television appearances; no radio interviews; no new album hype; no new album giveaways; no new album, -and at this point in time, no new single.

Just like the future. Of course by then we will be even more accustomed to the reality of no new Brian Wilson tracks coming out of the studio. There will be less expectancy but there will also be an atmosphere more conducive to an objective study of the merits of the music.

This summer the fans or aficionados of the Beach Boys found themselves exposed to the gentle wave of Beach Boy music and experience which everyone, fan and non-fan, can't help but witness. There was Beach Boy music in television and radio ads. There was Beach Boy inspiration in the popular hits of the summer, songs like Fleetwood Mac's "Hold Me," and Chicago's "Hard To Say I'm Sorry." And of course there were the actual Beach Boy songs inhabiting the radio dial.

There was one satisfactory (and quiet) release this summer, that being Capitol's Sunshine Dream, which collects songs mostly from the late sixties, and which, along with Capitol's Endless Summer and Spirit Of America, gives the average listener everything he or she might want to hear from the Beach Boys' '60's catalogue.

Perhaps in the future we will be treated to a different kind of conceptual release. Perhaps one summer years from now Capitol Records will announce something like "...the third volume of Capitol's Legendary Recordings: The Unreleased Brian Wilson Works."

This summer taught me, however, that until such releases occur, I can be very content, indeed comfortable, simply lying on my beach towel, exposed to the sun and the serendipity of a Beach Boy song emanating every now and then from a portable radio. The disc-jockey's choice.

On the one hand it is a good feeling to witness the enduring popularity of Brian Wilson's music, knowing the degree of artistic justice that implies, and on the other hand it is healthy to bask in the simple joy of experiencing the music, -just like everybody else, -today and thirty years from today.

Music Update

The summer of '82 found the Beach Boys performing all over the continental U.S. as well as in Canada. On August 12 they were headliners, along with Frank Sinatra and others, at the Chicago Fest extravaganza. The month of August finds them playing almost every day at mixed venues (state fairs, large halls, etc.) -throughout the heart of the U.S.

They head northward at the end of the month to Ottawa and Toronto, as well as some larger Eastern U.S. cities. September 7-9 will find them in Atlantic City; September 10 in Kansas; September 11 in Nebraska; September 12 in Denver, after which they head back to the west coast.

For many weeks CBS Records has adamantly refused to release the live single "Runaway" which the Beach Boys have offered them. It is reportedly a high energy track recorded on their present tour and sweetened in the studio, yet CBS shows signs of great displeasure with the Beach Boys' lack of new material.

The Beach Boys have applied pressure for its release by introducing it as "our next single" in concert. One of the trade papers even cited its eminent release, yet there is no word from CBS.

The addition of "Runaway" to the band's live act points to changes which occurred in late spring/early summer of '82. Throughout the winter and early spring the Beach Boys' stage act -with Brian Wilson and without Carl Wilson- was slowly and surely disintegrating before the public's eyes and ears. (see concert reviews)

Brian and Dennis could not sing. Ed Carter and Bobby Figueroa left. Jeff Fosketh performed admirably as a Carl Wilson stand-in, yet supported the impression that the band on stage was a weak imitation of a previously important rock group. Finally, the repertoire itself became lackluster.

Upon returning to the live show, Carl Wilson agreed to the barrage of concert dates throughout the summer, but enforced his edict that the band practice and 'tighten up' the live act. He also instituted changes in the show's song repertoire. "California Girls," for so long the opening number, was pushed to mid-show. The opening became instead a non-stop 5 or 6 song assault.

The new repertoire included the long-missed "All Summer Long," "Dance Dance Dance," "I Can Hear Music," "It's OK," and "Disney Girls," -the latter performed with practice-perfect harmonies. "Runaway" the Del Shannon classic, was another new addition.

Last spring the Beach Boys completed a version of the Mamas and the Papas' "California Dreamin'," produced by Bruce Johnston and Terry Melcher, using session musicians. Terry Melcher reportedly approached CBS with the finished track and the idea of a single release, but was turned away.

Brian Wilson has stayed in Los Angeles during the summer tour, hopefully to better his physical condition. He has boasted of plans to write and record, but there is no word of anything new.

Mike Love was very active in late '81 and early '82, recording tracks with his Endless Summer Beach Band, and with British record maker Adrian Baker. (see Elliott and Gidman articles)

Carl Wilson was also very active prior to joining the Beach Boys on stage. Besides finishing his second solo LP (due now for release in September) he was working as a session singer and musician for various artists such as America.

Christie Mo'Ve has cited the inspiration of Dennis Wilson in her song "Only Over You," from the new Fleetwood Mac album, Mirage.

"Or maybe we can be like the Beach Boys," quipped Jane Wiedlin of the GoGo's in a recent Rolling Stone interview, "Maybe in ten years we can all be fat, and people will still like us."

Capitol released three records in June. Sunshine Dream is a two-album collection which follows in the conceptual footsteps of the successful Endless Summer and Spirit Of America. Sunshine Dream is filled with the more famous tracks off the late Sixties albums which were recently contracted back to Capitol. It is a very smart and attractive collection which includes some well chosen, lesser-known tracks such as "There's No Other." At this point, before any large promotion campaign, the album has stalled at #180 in Billboard. (see Elliott article)

Be True To Your School is essentially a collection of songs which Capitol had deleted from some original albums when they were reissued on their budget line. Of greatest significance is the inclusion of "In The Parkin' Lot," which is from the original Shut Down Vol. II, and has been unavailable for years. An added attraction is the 45 version of "Be True To Your School," with Marilyn and the girls, -not previously available on an album. A rare photo outtake from the 1964 UCLA session adorns the cover of Be True To Your School.

The third release was a legitimate reissue of the Party album. All original songs are present, but the artwork has been slightly altered (find the new picture on the cover), and the package is sans wallet photos and fold-out sleeve.

A new Japanese Beach Boy LP called Beach Boy Ballads (Toshiba ECS 90108) includes the long version, with no voice-over, of "Auld Lang Syne." The album's artwork is noteworthy as it imitates the original Friends cover painting, but with the faces of the Beach Boys in the clouds.

ADVERTISEMENT

SURF'S UP RECORDS is pleased to announce the impending release of a two-record set, The Brian Wilson Productions. Only 3,000 to 5,000 copies will be pressed of this unprecedented collection, which gathers together for the first time all 34 songs Brian produced outside the scope of the Beach Boys. Included will be:

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Release is being planned for approximately Dec. 1, '82.

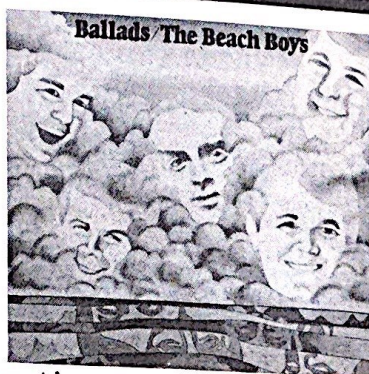
Because the costs of such a package are high, a large amount of money must be raised in advance of the record's release. As part of that effort, the record is being sold in advance on a subscription basis. Individually numbered copies will be sold on a first-come, first-served basis.

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Another interesting Japanese release is Dean Torrence Music Phase II 1977-1981 (Victor 6786). This contains late '70's remakes of Jan & Dean classics as well as covers of some '50's material, e.g., "Teenager In Love." Bruce Johnston is credited as a singer and musician.

Brad Elliott, author of Surf's Up! the complete Beach Boys discography, and contributor to Add Some Music, is putting together a remarkable 2-LP set which will include essentially all of Brian Wilson's outside production work through the years. It will be a special numbered collector's album, and he is now selling advance reservations. (see advertisement)

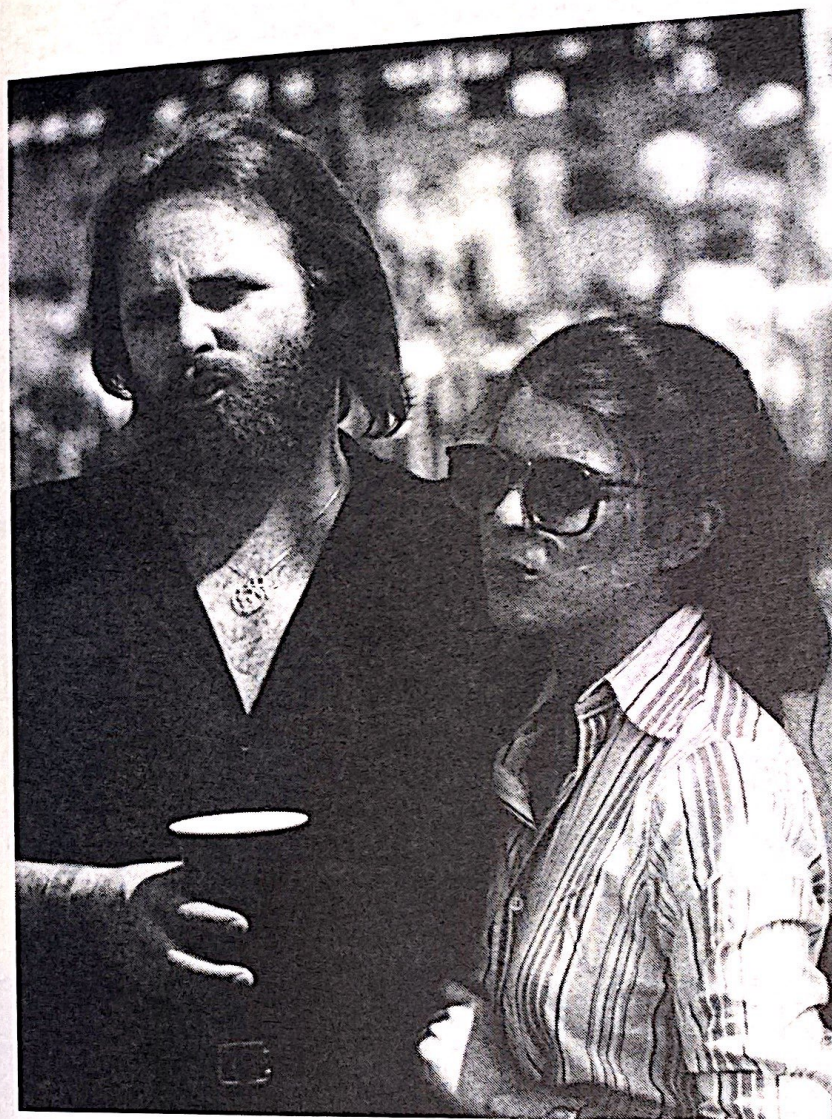
Out of Australia comes a hitherto unknown 1962 recording of Brian Wilson singing "Gonna Hustle You." Although a song written initially (and partially) with Bob Norberg, this appears to be a demo recording of a later rewrite with Jan Berry of Jan & Dean, -who later turned the song into "New Girl In School." It features a priceless young Brian Wilson falsetto. (see advertisement)

A new CBS collection titled Summer Means Fun (Columbia C238069) contains, for the most part, recordings by Bruce Johnston and Terry Melcher made in the Sixties, -as B & T, The Ripchords, The Hotdoggers, or solo B.J. There is one Jan & Dean track (actually Dean), "Like Summer Rain," and one Johnny Rivers track, "Help Me Rhonda."

Columbia Pictures (actually their publishing concern) has released The Beach Boys Complete - Vol. I, a large songbook with a price tag of \$15. Future volumes are assured since this first collection skirts the well of smash Beach Boy hits and includes a large portion of more interesting, if only because of their greater obscurity, -recent songs.

Review: Youngblood

September should see the release of Carl Wilson's second solo LP, Youngblood (Caribou ATZ-37970). It is a ten song effort comprised of seven more Wilson-Myrna Smith collaborations, one Billy Hinsche original, and two covers, the Coasters' "Youngblood," and John Fogerty's "Rockin' All Over The World."



This album was conceived in the wake of Carl's solo tour of last year, which found Carl playing small club-dates when he was not opening for the Doobie Brothers. Youngblood is a confirmation of the situation or perhaps dilemma in which Carl found himself on that tour. Refusing to use much Beach Boy material, Carl stuck with the dozen or more untested songs which he had cowritten with singer/songwriter Myrna Smith, and in so doing, gravitated toward the sound, or impulses of the loud bar band.

"Too Early To Tell" is a perfect example. It begins side two of the album and it frequently began Carl's live show. Like too many forgettable bar bands Carl shouts an earnest enough lyric over an assault of wailing electric guitars. The song is an average composition so the players play even harder, infusing it with as much energy as they can muster. A certain music enthusiast will find much to like here as well as in similar cuts from Youngblood. As they say, these songs "cook."

On the other hand, the average Beach Boy fan and the serious Brian Wilson fan should approach Youngblood with trepidation. Those interested in the harmonies of the Beach Boys and the sublime melodies and productions of Brian Wilson will find neither in Youngblood.

Outside the rock endeavors on Youngblood are three softer tunes which showcase Carl's beautifully matured vocal style. The best of these is "Givin' Up," with its memorable chorus response set against a very classy Carl Wilson vocal. This may be the single release.

Even better, and perhaps the album standout, is the cover, "Youngblood." Unlike the other cover, Fogerty's "Rockin' All Over The World," which sounds like filler, "Youngblood" demonstrates Carl's vocal talent fully realized. Ironically, this old song presents Carl's greatest artistic step forward. His vocal style dominates and defines the track. Producer Jeff Baxter's arrangement makes the instrumental track fresh and interesting, and collaborates with Carl in creating an excellent recording. DC

Concert Reviews

3/17/82	Brad Elliott
4/5/82	Don Cunningham
6/5/82	Gerry Borreggine

On March 17 the Beach Boys opened a quick month-long tour at The Summit in Houston, Texas. At least they called themselves the Beach Boys.

The stage lineup included only Mike, Alan, Bruce, and Dennis, supported by Mike Meros (keyboards), Mike Kowalski (drums and percussion), Ernie Knapp (bass), and Jeff Fosketh, a member of Mike's Endless Summer Beach Band (lead guitar).

The show opened with "California Girls," then proceeded through "Sloop John B" and "Do It Again" before the evening's first surprise. During "Heroes And Villains" (joined with "Cottonfields" in a medley), Jeff Fosketh stepped to the fore, displaying a beautiful high voice, similar in tone to Carl's, but pitched higher, reminiscent of Brian's falsetto.

Returning to a practice dropped a decade ago, the group swung through a medley of oldies: "409," "Shut Down," "The Little Old Lady From Pasadena," "Little Deuce Coupe."

Then after "I Get Around," history was made.

At the Beach Boys' 16th anniversary concert four years ago Dennis and Brian left the stage at one point, leaving Carl as the lone Wilson. After bringing his three sisters on stage to join him, Mike told the audience, "This kind of evens things up for all those years." At the Summit Mike must have felt he finally had topped the Wilsons. -Dennis left the stage, leaving no Wilsons present.

Without Dennis the group did "Long Tall Texan," "Lady Lynda," and "Be My Baby." The last song was particularly ironic since it is reportedly Brian Wilson's favorite record.

The concert lasted only 65 minutes. The bulk of the songs predated Pet Sounds. In fact, the only representative of that masterpiece was "Sloop John B."

For the most part, the night's performance was uninspired although well rehearsed. Mike's voice was starting to show signs of age.

Only Fosketh and Dennis Wilson provided any live excitement. Dennis pounded the drums with wild enjoyment, while Fosketh was evidently living out his dreams. This was not enough to erase the ominous specter which hung over the performance, -the specter of a future filled with only past glories.

When Dennis left the stage the remaining group was not the Beach Boys. They were perhaps "Mike Love And The Endless Summer Beach Boys," but not the band that fans have grown to love in over twenty years. A spirit, as well as a large part of the talent, was missing.

4/5/82

Like Las Vegas in sheepskin the gaudy Chateau de Ville in Framingham, Massachusetts lay with a foxy grin, waiting to consume a portion of the life-blood of the touring Beach Boys.

It was April 5th, some twenty years since the Beach Boys, in their infancy, used to play regularly to such small, gymnasium sized crowds. Then they would be hoping for bigger audiences. Now they seemed to want the smaller crowd, as if they wished to have the smallest number of witnesses following their decline.

The show was brief, stale, uninspired, -running through a set which had been pared down to the easiest songs. The side-show was no better with Brian shouting hoarsely and like a madman into his microphone, Dennis strutting like a drunk with his arms raised, accepting plaudits for ancient efforts, Mike and Bruce babbling on obliviously, and Alan scolding the audience (but not Brian) for smoking cigarettes.

It was impossible to take my eyes off Brian. He was higher than Voyager I; peeking over the grand piano which served to hide his swollen, 260 lb. body; twitching his face; squinting his eyes; screwing up his mouth. He jumped up, performed a dangerous pirouette, and stuck his huge belly in the direction of the audience. No cheers.

Nevertheless Mike Love introduced Brian as the lead on "God Only Knows." The music rose, the lights moved to the piano, Brian's head tilted sideways and toward the rear of the stage, and from his throat emerged a choking, "I may not always love you, but long as there are stars...aaaarghhh.... .rrrrrr...aaaaarrrghhh...stop...stop...Bruce, you sing it. I'm too hoarse."

They began again with Bruce taking up the lead (after suggesting that he and Brian sing it together). But Bruce also quit due to a cold in his throat.

What happened next was dream material. As Bruce's voice faded the lead was assumed quietly by Jeff Fosketh, a recently acquired supporting musician who looks like Carl Wilson, yet whose voice, although pretty, had a thin, dreamy quality.

A fantasy emerged: a single spotlight shone on Jeff, who gave it all he had. He became Carl Wilson. No, he became the Beach Boys. He served the wishes of the audience. He took the baton, the energy, from the band members who lost their abilities to focus that energy. He moved that focus back to where it belongs -on the music. "God Only Knows" came alive and the strength in the song itself took over, to the immediate pleasure of both the audience and the Beach Boys.

6/5/82

These days you need a scorecard when attending a Beach Boys concert. Although the marquee read The Beach Boys featuring Mike, Al, Bruce, Dennis, and Brian, both Dennis and Brian were absent while Carl was appearing with the band.

This was June 5th at the Valley Forge Music Fair in Devon, Pennsylvania, -and what a difference a couple of months can make!

With Carl in obvious command on stage the Beach Boys were cooking again. The show opened with the band pumping out, non-stop, six songs. "Darlin'," "Good Timin'," & "Sloop John B," were in the opening set which included some very pleasant surprises like "Dance Dance Dance," and "I Can Hear Music."

Their performance was so tight, so together, so good, and reminiscent of earlier times that when Carl led the group through "I Can Hear Music" I got a lump in my throat.

It was obvious that Carl has the band rehearsing again. It was the best performance I'd witnessed since 1972, and it was the first time that, as a group, they were able to fuse the contemporary edge of Carl's inclinations with the oldies faction supported by Mike. The two blended together like peanut butter and jelly on white bread. It felt like the two concepts belonged together, and there appeared to be no compromising between members in order to form the union.

It was unnecessary for Al to take on any of the MC duties, so that he put his efforts into excellent renditions of "Wouldn't It Be Nice?" "Help Me Rhonda," "Come Go With Me," and the show's big surprise offering, a spunky version of Del Shannon's classic "Runaway."

Bruce contributed a possibly best-ever concert version of "Disney Girls," complete with heavenly Surf's Up background vocals.

Mike took command during the surf and car set, adding Brian's "Surf City" to the upbeat song collage. His timing was right-on as the band rolled into a terrific performance of "All Summer Long."

The biggest thrill of the evening was to see Carl back with the group and noticeably enjoying it. Several times people in the audience shouted, "welcome back," or "way to go Carl," which he acknowledged with a big smile or a point of his finger.

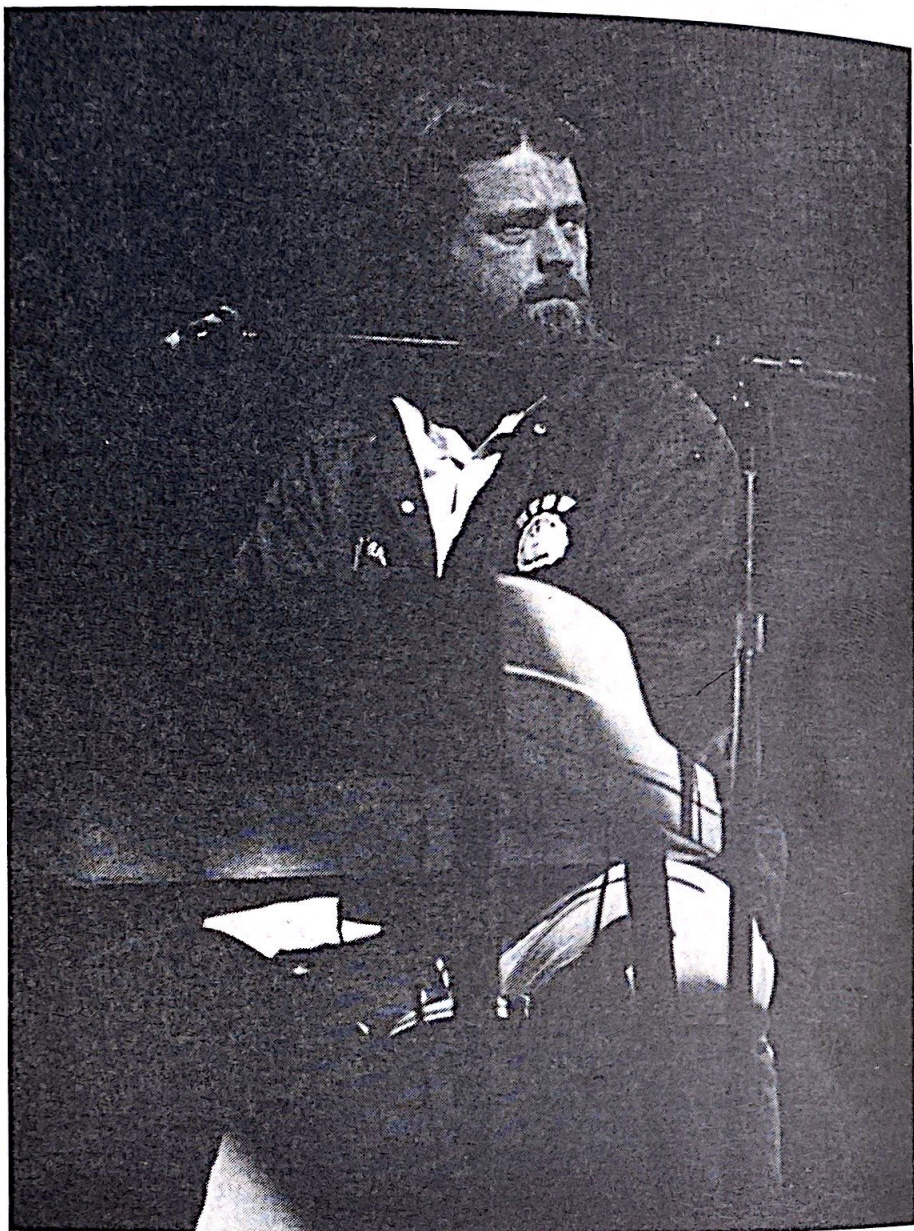
The only disappointing note in an otherwise positive concert review was the inability of Brian and Dennis to share in the support of Carl's return to the group. -Not to mention the singular contributions of the other two Wilson brothers, which were missed.

How To Assemble A Beach Boys Re-package Brad Elliott

In March of this year, I received a call from Capitol Records' director of merchandising, Randall Davis. I had talked to Davis about a year earlier in reference to a possible "Beach Boys Rarities" album.

Davis' normal job is developing the in-store merchandising campaigns for Capitol releases. On the side, however, he has assumed responsibility for Capitol's handling of Beatles and Beach Boys product, -largely because he is young enough to have grown up with their music and no one else at Capitol is interested. Among his credits are the Rarities and Reel Music Beatles packages.

Davis called with good news. The Capitol hierarchy had given him the go-ahead for two Beach Boys packages.



One, which he had been trying to sell for several years, was a 2-LP compilation similar to Endless Summer and Spirit Of America, but comprised mainly of post-'65 recordings. The other was a collection of the tracks that were left in limbo by Capitol's trimming of pre-'66 reissue LP's to only ten songs.

Davis had originally proposed the double LP compilation in 1979, knowing that the group's late Sixties albums would revert to Capitol's catalog (from Reprise) the next year. Davis' idea was to have the compilation serve as a kind of 'teaser,' releasing it approximately a year before the five albums would be placed back in the catalog. However, Davis' boss rejected the idea.

When Capitol scored a Top 20 hit with "The Beach Boys Medley" in the summer of 1981, Davis again pitched the compilation, altering the concept slightly to include the medley, but again he was turned down. However, the medley gave Capitol's album catalog a substantial sales boost. For 1982 the company was looking for something on which to peg another sales campaign and Davis' compilation did get the nod.

As approved, the compilation was to include not only the best tracks from the five late Sixties albums, but also the best recordings of the early Sixties not already included on Endless Summer and Spirit Of America. Prior to calling, Davis had sifted through the Capitol catalog and put together a proposed lineup for the package -18 post-'65 songs and six from '65 or earlier. His lineup:

- Side 1 - Do It Again, Here Today, Darlin', Caroline No, In The Parkin' Lot, Good Vibrations
- Side 2 - I Can Hear Music, Friends, God Only Knows, Bluebirds Over The Mountain, Vegetables, How She Boogalooed It
- Side 3 - Heroes And Villains, Cottonfields, Wild Honey, Aren't You Glad, All I Want To Do, Tell Me Why
- Side 4 - Sloop John B, Wouldn't It Be Nice, Keep An Eye On Summer, Car Crazy Cutie, There's No Other, Surfin'

The title for the album was up in the air. Good Vibrations would have been the odds-on favorite except that a long deleted Capitol compilation (as well as a Warners collection) had carried the title. The alternatives were Do It Again and I Can Hear Music, with the former favored by Davis.

The "pick-up" LP, as the other album was termed, was largely the result of suggestions I had made earlier for a Beach Boys rarities album. I had proposed the inclusion of several of the tracks cut from the Capitol reissues of Shut Down Vol 2, All Summer Long, Beach Boys Today, and Summer Days (And Summer Nights). In the meantime Capitol had reissued Surfin' Safari, Surfin' USA, Surfer Girl, and Little Deuce Coupe, cutting two songs from each. As a result 14 album tracks were no longer in Capitol's catalog.

Three of the tracks, -"Cassius Love vs. Sonny Wilson," "Our Favorite Recording Sessions," and "Bull Session With The Big Daddy," -were deemed best left unavailable. Davis proposed making the 11 remaining tracks into a new budget line album dubbed Surfin'. The lineup:

Side 1 - Surfin', Surf Jam, In The Parkin' Lot, Carl's Big Chance, Car Crazy Cutie
Side 2 - Amusement Parks USA, Stoked, In The Back Of My Mind, Cuckoo Clock, Custom Machine, I'm Bugged At My Old Man

Davis asked for my assistance with the two albums, a request I was only too happy to oblige. During the next several months we talked at least several times a week.

My immediate reaction to Davis' lineup for the double LP compilation was that it appeared schizoid in both song selection and the arrangement of those songs. I proposed to Davis a chronologically arranged lineup: a side of Pet Sounds material (Wouldn't It Be Nice, I'm Waiting For The Day, Sloop John B, God Only Knows, Here Today, Caroline No), a side of Smile material (Good Vibrations, Heroes And Villains, Vegetables, Wonderful, Our Prayer, Cabinessence), a side of Wild Honey and Friends material (Wild Honey, Aren't You Glad, Darlin', How She Boogalooed It, Friends, Be Here In The Morning), and a side of 20/20 tracks (Do It Again, I Can Hear Music, Bluebirds Over The Mountain, All I Want To Do, Time To Get Alone, Cottonfields).

Davis rejected such an approach, feeling it could possibly hurt sales by grouping together all the cuts from a particular album. If six Pet Sounds tracks were spread throughout the compilation rather than grouped on one side then the large overlap between the two albums would not be so obvious. If it were obvious, Davis believed, then there would be a better chance that a Pet Sounds owner would decide not to purchase the compilation, or vice-versa.

Also Davis personally prefers compilation albums of mixed style and tempo.

Undaunted, I felt there were other improvements that could be made. Interspersing pre-'66 tracks among the late Sixties material, as with "In The Parkin' Lot" on side one, was not an idea I liked. There is too much difference in style, I argued. Davis was adamant about the inclusion of pre-'66 tracks, however, so I proposed at least grouping them all on the fourth side -where Davis already had four of them. He saw merit in that suggestion and also agreed when I argued that "Tell Me Why" was a weak cut. We easily settled on "Then I Kissed Her" as a proper replacement.

After placing all the 'oldies' on the fourth side we juggled the lineups on the other three sides in order to make them 'flow' from first cut to last. For example, "Aren't You Glad" went to side one to ease the transition from "Caroline No" to "Good Vibrations." Similarly we decided

"Keep An Eye On Summer" was the perfect closing track for the album and we reworked the fourth side lineup accordingly. The revised lineup:

Side 1 - Do It Again, Here Today, Darlin', Caroline No, Aren't You Glad, Good Vibrations.
Side 2 - I Can Hear Music, Friends, God Only Knows, Bluebirds Over The Mountain, Vegetables, How She Boogalooed It
Side 3 - Heroes And Villains, Cottonfields, Wild Honey, Wouldn't It Be Nice, All I Want To Do, Sloop John B
Side 4 - Then I Kissed Her, There's No Other, Surfin', Car Crazy Cutie, In The Parkin' Lot, Keep An Eye On Summer

At that point Davis started the in-house paperwork that would lead to the album's actual release. It was there that the first real stumbling block was encountered. Found in Capitol's file was a letter from Hite Morgan, producer, publisher, and owner of the group's first recordings, -okaying Capitol's inclusion of "Surfin'" on the Surfin' Safari album. The legal implications were intriguing. Had Morgan's permission been necessary or was it just a courtesy? Could Capitol legally release "Surfin'" other than on Surfin' Safari without obtaining permission? No one knew the answer, but it was deemed best to leave it off both the compilation and the 'pick-up' albums.

Replacement tracks were needed on both albums. With the double album it was easy. Since the first phone call I had been pushing for the inclusion of several tracks: "I'm Waiting For The Day" from Pet Sounds, one of my personal favorites; "I Was Made To Love Her" from Wild Honey; "Time To Get Alone" and "Our Prayer" from 20/20. My intense lobbying paid off; Davis agreed to include "I'm Waiting For The Day." (To be fair, however, the track was at the top of Davis' own list of alternates when he originally conceived of the album.)

Deleting one of the pre-'66 tracks (Surfin') meant the concept of an all pre-'66 side would have to change. Davis and I agreed we should still close the album with the 'oldies,' but we wanted to ease into them from the rest of the album. We dropped "Car Crazy Cutie" and rearranged the fourth side as follows: Sloop John B, I'm Waiting For The Day, Then I Kissed Her, There's No Other, In The Parkin' Lot, Keep An Eye On Summer.

The first two sides were left untouched, but the third side would need one more track, replacing "Sloop John B" which was moved to the fourth side. My choice was "I Was Made To Love Her," but no real decision was made at the time.

With "Surfin'" thrown off the 'pickup' album, Davis and I were left with a quandary. None of the other cuts were strong enough to carry the album title-wise. Davis had pro-

posed putting "Surfin'" back on the Surfin' Safari reissue and leaving off another track. I suggested "Summertime Blues," with the thought that it would be an excellent title track for the 'pick-up' album. Davis accepted the idea as a tentative solution.

Within several days that last undecided track on the double compilation was determined for us. Davis' superiors decided the summer of '82 was ripe for a second Beach Boys medley, adding that it would be included on the compilation. Also decided was the album title: I Can Hear Music. Immediately Davis and I began juggling the lineups.

Our first decision was to move "I Can Hear Music" to the first slot on the first side. The rest of the side was unchanged. To open the second side we chose "Wouldn't It Be Nice," and to close the third side (the spot from which we had earlier moved "Sloop John B") we reinstated "Sloop."

On the fourth side we returned to the idea of an (almost) all pre-'66 side. It would now be opened by the new medley (estimated at 4:00 long), followed by "Then I Kissed Her," "There's No Other," "In The Parkin' Lot," "Keep An Eye On Summer," and "Do It Again."

The new medley was the responsibility of John Palladino, the Capitol A&R man who had assembled 1981's hit medley. Working quickly to meet the deadlines imposed by a planned June release, Palladino produced the second medley within weeks. Lasting 3:50, it opened with "Little Deuce Coupe," and proceeded through "Little Honda," "Hawaii," "Dance Dance Dance," "When I Grow Up," "Be True To Your School," and "Do You Wanna Dance?" Palladino even brought in drummer Gary Mallaber and a bassist to provide a steady rhythm under the entire track.

But in late April Capitol's promotion staff informed Davis and Palladino they would not be able to push a medley single. Radio stations were too resistant now to medleys. The new medley was shelved and Davis was directed to include instead the hit medley of the year before.

During the ups and downs with the medleys I continued to impress upon Davis the schizoid nature of the track selection for the double LP collection. I felt the most obvious out-of-place cut was "In The Parkin' Lot" followed at some distance by "Keep An Eye On Summer." The more Davis listened to the tape of the proposed lineup, the more he agreed. When we next revised the lineup, "In The Parkin' Lot" was replaced by "Be Here In The Morning."

To further reduce the schizoid feel of the album, we decided to integrate the few remaining pre-'66 tracks with the rest of the album. That would not be too difficult now: "Then I Kissed Her" held up well with later tracks in terms of production and "There's No Other," a Beach Boys Party cut, was no 'looser' than some Smiley Smile and Wild Honey tracks.

The first side was left as is: "I Can Hear Music," "Here

Today," "Darlin,'" "Caroline No," "Aren't You Glad," and "Good Vibrations." On the second side we replaced "Bluebirds" with "There's No Other." It ran as follows: "Wouldn't It Be Nice," "Friends," "God Only Knows," "Vegetables," "How She Boogalood It," and "There's No Other."

On the third side we replaced "Sloop John B" with "Then I Kissed Her." The side became: "Heroes And Villains," "Cottonfields," "Wild Honey," "I'm Waiting For The Day," "All I Want To Do," and "Then I Kissed Her."

Davis decided the fourth side should end with the medley as a kind of reprise of the group's career. Leading into that he wanted the two 'traditional' sounding Beach Boy songs, -"Keep An Eye On Summer" and "Do It Again." "Sloop John B," the strongest remaining cut, would lead the side, which ran as follows: "Sloop John B," "Be Here In The Morning," "Bluebirds Over The Mountain," "Keep An Eye On Summer," "Do It Again," and "The Beach Boys Medley."

My only worry was the placement of "Keep An Eye On Summer." I felt, and still feel that the transition from "Bluebirds" to "Keep An Eye On Summer" is too abrupt, and also that from "Keep An Eye On Summer" to "Do It Again." I argued first for replacing the offending song with, say, "I Was Made To Love Her," or "Time To Get Alone." Then I argued for placing "Keep An Eye On Summer" after the medley. I lost both arguments but was not particularly upset. "Keep An Eye On Summer" has a beautiful Brian Wilson falsetto.

In the meantime Davis had decided he would not use any of the Surfin' Safari tracks on the 'pick-up' album. The opinion had been expressed that Capitol, from a legal standpoint, might not be able to use "Surfin'" except on the original 12-track Surfin' Safari album. Its inclusion on a 10-song version of the LP might even be in violation of the agreement represented by Hite Morgan's letter. Instead of playing with possible illegalities, Davis decided to argue for restoring Surfin' Safari to its original 12-track form.

That left us with only nine cuts, -and no title. I proposed, and Davis quickly agreed, that we include the 'never-on-an-album' (at least in the U.S.) single version of "Be True To Your School," -and title the album after it. For a cover photo I sent Davis to the Capitol files looking for unused photos from the session at UCLA which produced the "I Get Around" picture sleeve. Only one picture was found, and it now adorns the cover of Be True To Your School. (Capitol SN-16273). (The files also provided all of the previously unpublished photos included in the gatefold of Sunshine Dream.)

In addition to preparing both the compilation and 'pick-up' albums, Davis was also coordinating the release of a third Beach Boys album. In his initial call to me I had reminded him that one of Capitol's original Beach Boys albums was still out of print, -Beach Boys Party. Acting on my sug-

gestion he obtained the okay to re-release it. Amazingly, he was able to keep the album intact, -with no track cuts, and best of all, he pressed it in the original mono.

I argued strongly against the use of 'rechanneled stereo' on any of the albums, and Davis wholeheartedly agreed. On Be True To Your School all cuts are in mono, even though about half the cuts are available in stereo. The decision to go all-mono was made because of the difficulty in obtaining a proper track-to-track sound balance when dealing with a mixture of stereo and mono tracks. The budget for Be True To Your School would not allow for the necessary work needed to achieve that balance. Rather than use rechanneled versions of the mono tracks and match the balance of the true stereo tracks, the decision was made to go all-mono.

The double album compilation was considered another matter entirely. Because the album would be a part of Capitol's top line, the effort was made to balance the handful of stereo tracks with greater number of mono tracks.

(An interesting note: John Palladino was unable to find the necessary mono master for "Do It Again." He resolved the matter by remixing the rechanneled 20/20 version back to mono. He also faded the album track early, cutting out the 'workshop' fragment tagged onto the end, thereby producing an exact copy of the mono single.)

All that was left was to finalize the title. Davis was not completely satisfied with I Can Hear Music. Ideally, the title would fit well with Endless Summer and Spirit Of America. I Can Hear Music did not, and it took Add Some Music editor Don Cunningham to prompt action on changing the title. In a letter to Davis (prompted by a telephone conversation with me), Cunningham suggested California Dream, one of the individual album titles from the World Records 7-LP boxed set.

Davis thought California Dream was too 'localized.' We contemplated dozens of titles including variations on existing titles. My choice was Sunshine Music, another title from the World Records set. Davis joined my suggestion with Cunningham's and Sunshine Dream was born. (A tip of the hat goes to Peter Reum, who selected the titles for the World Records set.)

The cover artwork on the released Sunshine Dream is something of a disappointment to both Davis and myself. Davis' original concept had been based on the back cover of Friends, -the setting sun on the water. Davis wanted a brighter but still setting sun. He envisioned girls lazing on the beach in the foreground with a few swimmers and surfers. The scene would stretch around to the back cover, where the beach would be bordered by a parking lot with the usual beachside activity and hot dog stand.

We even talked about sneaking the truck from the Surfin' Safari album cover, complete with Beach Boys, into a far corner of the parking lot. The overall effect would be

warmth rather than 'fun, fun, fun.' Unfortunately, something of the spirit in the instructions to the artist was lost.

The final changes in Sunshine Dream were minor touch-ups. "All I Want To Do" was re-equalized, producing a less 'muddy' sound. Also that song was swapped with "Cottonfields" to produce a smoother flow on the third side.

The three albums were in the stores by June 10th. As of the first week in July Sunshine Dream had sold 62,000 copies and charted in Billboard's top 200 LP's.

Song Scrutiny: Sloop John B

Don Cunningham

For a folk song to be a folk song it must maintain, above all things, a perspective of the common man. The topical elements that are discussed in folk songs are many and varied, from cotton balls to nuclear bombs. However, a close accounting of the basic themes treated by folk songs reveals a much more modest number. Folk songs will tell of the frustrations of the everyday worker and the inheritance of the meek, but they don't ordinarily extoll the virtues of tax shelters. They will talk about labor and love, nobility and folly, politics and philosophy, but always from the vantage point of the common laborer, with his frailty and humanity and destiny.

Qualities of humility and humor in the face of hardship define a spirit that is contained in any song which is rightly called a folk song. "The Wreck Of The John B," which dates to the early years of this century and which goes by many names, is clearly such a song.

"The Wreck Of The John B," or "The John B Sails," or "Sloop John B" can be traced back at least to the 1920's. Carl Sandburg had something to do with its acceptance as a popular folk song when he included it in his anthology The American Songbook in 1927. My copy of the Kingston Trio doing "Sloop" cites Carl Sandburg as a co-author, yet the actual author remains unknown.

In the 1950's, the Weavers (featuring Pete Seeger) brought "Sloop" to national attention, and it has been a staple for folk singers and folk groups ever since. An excellent version by the Kingston Trio stands perhaps as the classic rendition.

The Kingston Trio: a trio of male voices; one of the more popular folk acts of the 1950's-1960's; Alan Jardine's favorites. The great success of the Trio's versions of folk classics was due to the excellent qualities of their voices as well as their smart vocal arrangements. Al Jardine wanted the Pendletones (or whatever the fledgling Beach Boys were called in 1961) to be a folk group. Fortunately, perhaps inevitably, Brian Wilson's Beach Boys did not pursue Alan's modest concept. As it turned out, Al had to settle for a

rock group with serious folk influences and a gifted artist and leader with a vision that transcended singular notions of rock or folk or whatever.

Al Jardine's love for the music of the Kingston Trio and the fact that Al suggested to Brian Wilson that he do "Sloop" are not the only pieces of evidence suggesting that the Trio's version possibly inspired and definitely helped Brian come to terms with the song. For instance, aspects of the Trio's version, especially the movements of the voices, hint at some of the vocal results in Brian's Beach Boy version.

Nevertheless, Brian's "Sloop John B" transcended the Kingston Trio's version as well as any other version, and it did so in many ways: it was successfully extracted from the genre of pure folk music; it was given a rock beat; it was given a sumptuous instrumental production which not only distinguished it from folk music, but approached the genre of 'serious' orchestral music.

Before comparing and contrasting the music of these two recordings it is instructive to note that the choices of titles - "The Wreck Of The John B" vs. "Sloop John B," serve two different and conscious purposes. "The Wreck Of The John B," the Kingston Trio choice, evokes the tradition of low-key humor in folk lyrics. The title implies a nautical calamity while the song itself proves to be concerned with the deterioration of a ship's progress due to disturbances of a surprisingly domestic nature (the ship's cook threw away the grits and ate my corn).

By changing the title to simply "Sloop John B," Brian Wilson surrendered that joke. It was the first clue that Brian had taken the song away from the clear cut folksy humor of folk renditions and given it the broader and even ambiguous meanings associated with popular song.

Is the song about the boat, the Sloop John B? Is it about the ship's voyage? Is it about sailing in general? Is the whole experience metaphorical, or is it a fable, or is it to be taken at face value?

In the only significant lyric change, Brian, where the original song had the lyric "This is the worst trip since I been born," substituted the dubious line, "This is the worst trip I've ever been on." The second meaning of a drug experience, although only slight, helps make "Sloop John B" a different kind of song, one which should not only be taken at more than face value, but should also be searched for evidence of values considerably different from those derived from pure folk versions.

The calypso rhythm of the Trio's "Wreck Of The John B" strikes the listener as a radical departure from the more familiar rock beat of Brian's arrangement, yet this belies the strong similarity, in terms of structure and melody, between the two recordings.

The Trio's production is mostly voices but with a soft, undulating bass defining the chords and the rhythm. Guitar, banjo, and bongos are pushed way back. In the manner of a typical folk arrangement the bass line is unobtrusive, although infectious. All emphasis is on the vocals, which, in this case, are rich in tone and expertly construed. The four-note bass theme, repeated over and over again, is the appropriate tonic with an interval jump to the fifth, a step to the sixth, back to the fifth, and back to the home note. from which it begins again.



A calypso rhythm results due to the elongation of each initial tone. Such a simple bass figure might have appealed to Brian back in the days of his 'surf songs.' Indeed, when he covered Frankie Lymon's "Why Do Fools Fall In Love" in 1964 he eschewed the original jazz bass in favor of a "surfing" three-note bass. Two years hence found Brian persuing more creative impulses, however. In the case of "Sloop John B" Brian's bass line was evidence for a matured prowess in melodic and rhythmic arrangement.

The bass line on "Sloop" is ever-changing. From a looping, syncopated initial appearance, to imaginative, jazz-styled modulations in the verses, to the fast, heartbeat fuzz-tones near the end, the bass becomes a colorful main character in the song. Note especially the octave leap when it jumps into the first verse, from low a-flat to high a-flat (the song is in a-flat), -whereupon the bass plots a serpentine course between those notes.

Overall the bass runs have a descending character, and that is important. As the bass moves downward the voices move upward. When Brian was laying down the instrumental tracks he used a keen sense of how the bass would be a counterpoint to the voices, which would be added later. Unlike guitars and percussion, the bass guitar approximates the timbre of the human voice and is perceived to be in an important juxtaposition with the actual voices. As far as Beach Boy songs, usually the bass comes across, on the whole, as a descending figure, while the voices move upward, especially the falsetto. This seems to be a winning chemistry which Brian understood early on.

(As an example of a Beach Boy song in which the vocal movements have an overall descending character consider "Goin' On," the 1980 Bruce Johnston production. The harmonies are beautiful, but that special relationship with the bass is absent, and probably not possible anyway.)

To further consider Brian Wilson's production of "Sloop" it is convenient to place the Stack-O-Tracks instrumental track (either your fifty dollar original or the later British release), -on the turntable. The quip on the sleeve of the British reissue has always impressed me. In attempting to justify this release of only instrumental tracks to an album's worth of songs the writer states, "Have you ever heard 'Sloop John B' without the vocals?" Enough said. Brian's backing track to "Sloop John B" is a tour de force.

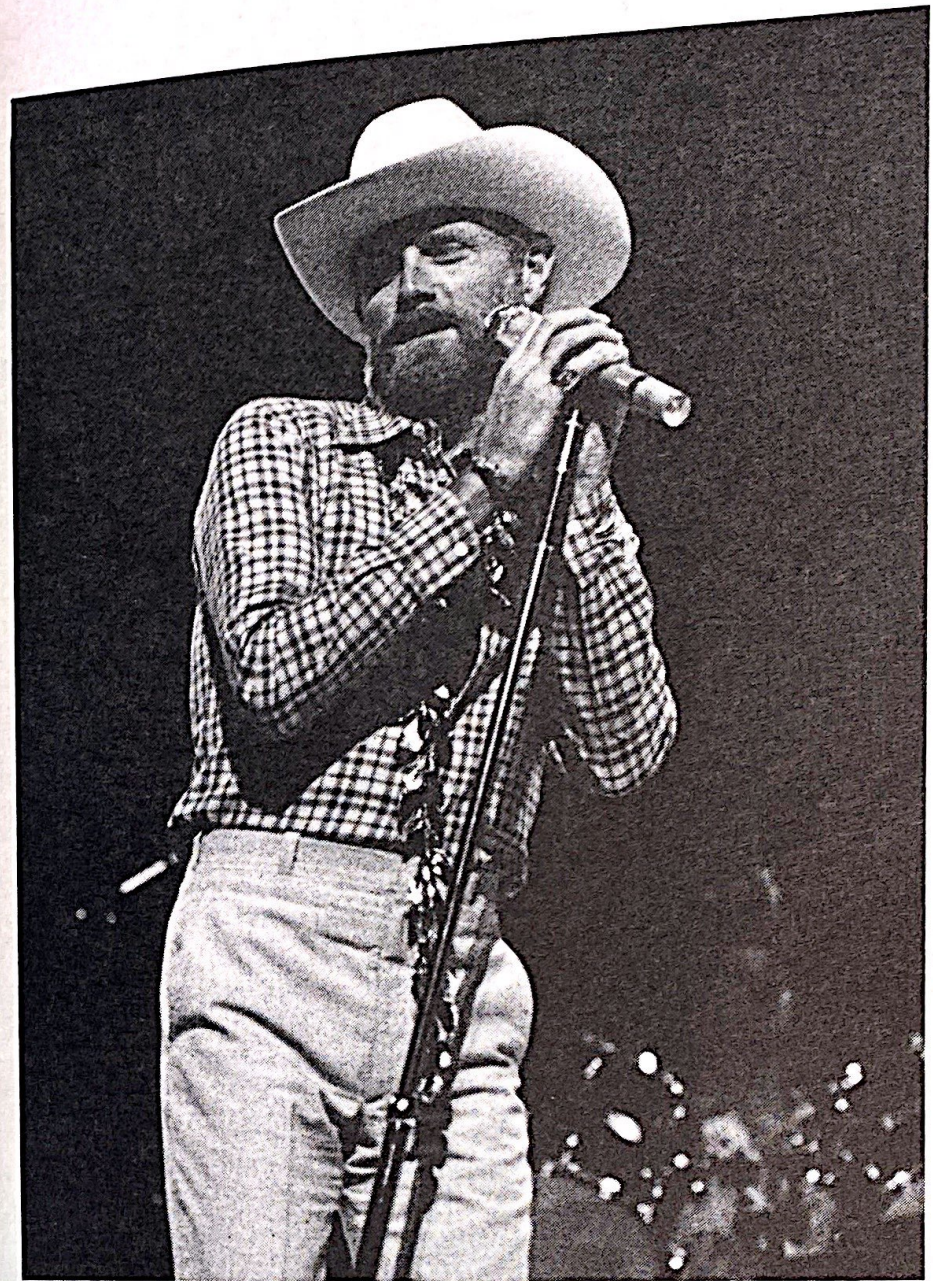
In recording "The Wreck Of The John B" the Kingston Trio did just that -they recorded a song. Quite apart from that idea, in recording "Sloop John B," in the manner of Phil Spector, Brian Wilson "made a record." Also, in the manner of Phil Spector, Brian made a phenomenal record. The difference between creating a song and creating a record is substantial, and it is crucial to an understanding of the importance of Brian's work.

Many of the popular songs cowritten by Rodgers and Hart have become so-called "standards." These inspired creations by two gifted and skilled songwriters come across as pure works of art whether performed by Judy Garland, Frank Sinatra, Dion DiMucci, or whomever. The important fact I wish to state is that Rodgers and Hart created great songs. They happen to be songs that are so good, and are written in such a way that innumerable recordings of them stand up to critical scrutiny.

When Brian Wilson was in the studio creating "Sloop John B" (and when Spector was creating "Be My Baby") -he was making a record. The actual recording of "Sloop John B," that is, the entirety of the production, -is what should come under critical scrutiny. The same goes for any song on the Pet Sounds album, and any song conceived of by Brian in terms of total production.

I recall when Brian was once asked whether he thought Phil Spector actually helped to write all those big hits in the early Sixties. Brian's answer was insightful: he said that he always felt Spector had to write those songs for them to turn out the way they did. In other words, "Be My Baby" was written in the studio, under the direction of Spector, as much as it was written by his collaborators, Greenwich and Barry.

And so the same can be said for "Sloop John B," and "Good Vibrations," and "Let Him Run Wild," and the entire host of Brian Wilson studio creations. He wrote the melodies the counter melodies, the third and fourth and fifth harmonic vocal parts, the bass part, the tambourine part, etc., etc. When you speak of Mozart creating his Jupiter symphony you don't speak of a few melodies; he wrote every part, for every instrument. Why should it be any different when discussing Brian Wilson?



Here is a reason to explain why it is so difficult for other artists to cover Brian Wilson/Beach Boy songs. It is not enough to sing the lyric and follow the melody. It is must approach the total production of the original recording or risk the loss of the original musical and emotional result.

To cover "Sloop John B" in a rock style it would be smart to begin with Brian's flute intro (in the manner of a nautical whistle). Then an array of gentle guitars should weave his special tapestry of sound around the opening chord, with tinkling percussion holding the beat. After a couple of bars bring in Brian's inspired bass and some sharp snare beats, followed by some quick cymbol and more echo on the guitars. After a few more measures increase the dynamics of the guitars and various bell sounds. Introduce more drumming. After a few more measures bring in the whole army of percussion.

Do it all just as Brian did: everything has an introduction, nothing drops out. Like Ravel's *Bolero*, the song is a regenerating cycle, growing constantly through increasing dynamics and the gradual addition of textural elements.

"Sloop John B" does not have a middle eight. Instead the middle verse ("So hoist up the John B sails...") is repeated twice more in the song so that it becomes the 'chorus.' In the absence of the written-in musical plot that a middle eight offers, Brian Wilson creates musical plot using production and arranging techniques. The preceding paragraph described the dynamic building progression which Brian creates with an all-out production assault. He achieves even greater plot development using the voices of the Beach Boys.

It goes like this: first verse ("We come on the..."), Brian is singing alone; first chorus verse ("So hoist up the..."), Brian sings lead supported by Alan. (Alan sings the tonic a-flat melody while Brian starts on c-natural, a two-part harmony, by the way, which can still be witnessed in concert.); second verse ("The first mate..."), is surprisingly taken by Mike Love; second chorus verse ("So hoist up..."), has a whole bunch of voices supporting and answering Brian's lead, and it ends with an a cappella counterpoint that is out of this world; third verse ("The poor cook..."), has Brian singing alone once more but with an ethereal harmony above him, -and he gives the final line ("This is the worst trip...") to Mike; third chorus verse ("So hoist up..."), everybody sings and fades.

I have always held a strong sense of "Sloop John B" building to a definite peak at the a cappella counterpoint ending the second verse, and then fading again. When the song arrives at this pivotal spot there is a tremendous feeling of musical urgency, of musical necessity. So that the a cappella part is a natural, it is perfect. Unfortunately, it is evidently too difficult to reproduce in concert.

By considering the all-out compositional and production assault which characterizes Brian's "Sloop John B" we are led to a questioning of the song's folk qualities, and to the relationship in general between Brian Wilson and folk music. Is it possible that this highly orchestrated rock and roll song can be called folk music? Certainly not by a traditional definition. The folk aspect is submerged, and is no greater a part of "Sloop John B" than the rock, jazz, pop, and progressive aspects.

A musical sub-genre existed in and around 1965 called "folk rock," which included music by Bob Dylan, The Byrds, The Lovin' Spoonful, and many others. This new form implied a lyrical concern sympathetic to the folk tradition, but with a richer production sound. Is this where "Sloop John B" fits in? Probably not, -even if Brian Wilson consciously had folk rock in mind when he produced the track.

Brian's "Sloop John B" is not simply a hybrid of musical genres as was folk rock. "Sloop John B" uses various musical forms more as influences. These include the ubiquitous, grass-roots appeal of traditional folk music, the exciting power of popular music, and the creative depth of serious progressive music, but there are others. In this way, and along with most of Brian's successful records, "Sloop John B" created a new and unique musical genre which remains, today, unnamed.

For lack of a better name, Brian calls his music 'rock.' Unfortunately, that term remains too generalized, more often confusing the characterization of songs rather than defining them in a helpful way. Until a unique name surfaces for music which is made of rock and folk and jazz and pop and progressive and whatever, we must necessarily quote each of these forms -as in the case of "Sloop John B."

Cover Commercials

Mike Bocchini

One day I was explaining to my class the notion that a society needs to experience seasonal rituals like the harvest fest or the May fest. To experience the passing or arrival of a season in a common and consistent manner confirms the continuity of nature and society and makes everybody feel a part of something larger and more lasting than himself. As the class suggested rituals particular to America, such as Thanksgiving and the Fourth of July, I thought of the presence of Beach Boy music on Memorial Day Weekend.

How else would a person know that the summer had arrived? Even the F.M. side of radio plays the music. The Beach Boys mean summer to most Americans. Their sound has become a shared generational experience, -parents, children, and soon grandchildren will respond to this image of summer in the same way and on the same day across an entire nation. That's like knowing what everybody is eating on the last Thursday in November.

In America when an image reaches that level of common understanding the time has come to expand its earning power. In a few months, guess who'll be reaching out and touching someone for Bell Telephone. Are there any among us who don't know who runs or flies through airports for the superstar in rent-a-car? Are there any among us who don't know what soft drink has co-opted twenty years of summer means fun, Beach Boy, surf, sun, fun, and bikini images? See, -it works.

The vocals in these commercials only approximate the Beach Boys; the lyrics only approximate the originals; but the images, -the waves, girls, guys, sun, and surf, -they're the real thing. The word has become flesh.

These commercials have become 30 or 60 second pop versions of all those old Annette and Frankie beach movies. They have a simple plot, beautiful girls, and 'almost' Beach Boys music. These things are fun to watch. And if we identify a soda with that fun, we're just being consumers and we have to drink something when the temperature rises on the beach.

Recently, other companies have tried to capture those twenty years of good vibrations in order to sell products, but with little success. Who will remember the Pontiac "Fun, Fun, Fun" or Honda's "Help Me Honda" cover commercials? The music may be right, but the images are all wrong. These are not Beach Boys songs come to life, these are just commercials using the Beach Boys' sound. Rhonda may rhyme with Honda but that was never the point, and trying to sell a Pontiac by using a song which is about a T-Bird makes very little sense.

The Tropicana "Chugger" cover commercial might make the grade. Although the water looks to be that of a lake, the girls suffice. The lyric "Wouldn't it be nice to chug a Chugger" is a lot to overcome, however, even in the field of pop music in which the listener expects a nonsense lyric now and then. Face it, -most people don't identify "chugging" with a fruit juice.

Terry Peigh of Foote, Cone, and Belding (the ad agency) succeeded because he tapped the source, the shared image. He didn't just use the music, he enhanced it by bringing it to life. Like the records, these commercials come to life in the early spring and are with us until the summer ends. The perfect blend of a seasonal product, a seasonal sound, and for most people, a seasonal group.

With the advent of video tapes, video discs, and cable music channels, more and more rock is being produced in

video as well as audio. The Beach Boys have already capitalized on this trend with their Home Box Office recorded concert and their Spirit Of America, July 5th concert. The Sunkist ads will bring an extra dimension to the Beach Boys' future video catalogue.

Seeing the Beach Boys fat and forty on stage undercuts the images found in the music and reminds some of us that we too were young when they were. In the specials, the director often cuts away from the stage to show those (mostly female) in the audience who fit the Beach Boy ideal. The ads are free of such ambivalence. They remove all hints of mortality and return us to the world of Beach Boy myth, allowing the Beach Boys and us to be young again and forever.

The ads will be something for us all to visualise via our VCR's and wall-sized TV's when the slight chill of spring first becomes the warmth of summer in our American summer ritual.

Rare Tracks: Pre-Smile Tapes

Brad Elliott

In the last issue of Add Some Music, to begin my tenure on this column, I wrote about the most legendary part of the Beach Boys' unreleased catalog, the Smile recordings. This month I begin a chronological discussion of the other unreleased recordings by the group. In this installment I'll examine those recordings that predate Smile.

The oldest known "unreleased" recording of the Beach Boys is a fragment of a July 14, 1962 broadcast on radio station KOXR in Oxnard, California. The short tape is a live remote from a local shopping center where the group is playing. The tape starts in the middle of the group's performance of the surf instrumental, "Mr. Moto," after which Brian is interviewed.

The 20 seconds of "Mr. Moto" are nothing special. Other than giving an indication of the music the group played before it had a track record of hits, the song only proves that even then Carl was a capable lead guitarist.

The tape's real value is in the interview. Brian demonstrates a sense of humor (when asked what the group's biggest record is, whether it's a 33 or 45, Brian replies, "865 I think it was") and reveals that the group's next single will be "Chug-a-lug."

Chronologically, the next unreleased recording known to exist is Brian's "Gonna Hustle You," an old version of which was recently pressed on a new Australian bootleg EP, California Collectors Series, Vol. 3.

Although "Gonna Hustle You" was initially written by Brian and Bob Norberg in a very rough form, this early demo just made available is a complete version, -containing just about everything that the later Jan & Dean version offered- suggesting that this has the involvement of Jan Berry, who helped complete the song.

Brian sings a precious falsetto lead accompanied by two background singers, guitar and bass, and drum and cymbal. This demo contains the line "Little girl it's overdue..." in the third verse, and makes no mention of a "new girl in school."

Related to that song is an unreleased Jan & Dean recording, "Get A Chance With You." It is a rewrite of "Gonna Hustle You," in fact, the first rewrite after Liberty rejected "Hustle" as too risqué. The only change is in the group singing "get a chance with you" instead of "gonna hustle you." However, for some as yet unexplained reason, the song went through one final rewrite -to "The New Girl In School." Brian sings back-up on "Chance."

Three Honeys tracks date from late 1963: "You Brought It All On," written and produced by Brian, "Make The Night (Just A Little Bit Longer)," and a remake of "In The Still Of The Night," both produced by Nik Venet. In a future column on unreleased Honeys and American Spring recordings these tracks will be discussed at length.

Several of the known unreleased tapes from the early 1960's are live recordings: three songs from a January, '65 show in Sydney, Australia; "Little Honda," from the August, '64 Sacramento concert recorded for Beach Boys Concert; an entire November, '64 Swedish show; finally six numbers from a 1966 French concert. All are recordings taken directly from the PA system.

Of the three Australian numbers, "What'd I Say," a Ray Charles tune, has been released, but only on the Australian Rarities album. Since that LP is now readily available in import shops, there is no reason to dwell on it. It is sufficient to say that the song is exciting, with a great Brian Wilson lead vocal, and surprising saxophone from Mike Love. The other two Australian recordings, "Papa-Oom-Mow-Mow" and "Little Deuce Coupe," do not differ markedly from their versions on Beach Boys Concert.

The reason that "Little Honda" was left off Concert is immediately obvious. At the beginning of the song (the concert opener) the level on Mike's microphone was set too low; his vocal is almost inaudible. The song is full of energy, but suffers from an inconsistent tempo. The choruses are performed at about twice the tempo of the verses. The song is also marred by an inordinate sampling of crowd noise. The best thing going for the track is Dennis' ferocious drumming.

The Swedish tape is outstanding, its quality very close to the Concert album. The majority of the songs are duplicated on Concert ("Fun Fun Fun," "Papa-Oom-Mow-Mow," "Little Deuce Coupe," "The Monster Mash," "I Get Around," and "Johnny B. Goode"), but the songs that aren't, for the most part, are great performances. These include "Surfer Girl," "Surfin' U.S.A.," and especially "Don't Worry Baby." It is best to forget about "Louie Louie."

"Surfer Girl" features a beautiful Brian Wilson lead vocal, complete with falsetto highs. Unlike his singing today, he hits every note perfectly.

"Surfin' U.S.A." includes a torrid guitar solo, far hotter than that on the original studio recording.

The high point of the show is "Don't Worry Baby," with Brian handling the lead vocal in a crystalline falsetto. With a jangling lead guitar from Carl prominent on the verses, it is doubtful "Don't Worry Baby" could be performed any better.

The tape from the 1966 World tour is interesting, both for its value as a document of an early show without Brian, and for some of the songs it includes. "Help Me Rhonda," "I Get Around" (with Bruce singing the falsetto), and "Papa-Oom-Mow-Mow" are standard fare. The medley of surfing and car songs is interesting in that the group is already condensing its earliest hits. -Only the opening line to "Surfin' Safari," the first verse and chorus of "Fun Fun Fun," the first verse and chorus of "Shut Down," three verses of "Little Deuce Coupe," and the opening verse, guitar solo, and final chorus of "Surfin' U.S.A."

"Surfer Girl" is a true group vocal and pales in comparison to the Swedish performance. The real item of value here is "You're So Good To Me," a rare live number. Alan capably fills in for Brian on the lead vocal.

Studio outtakes from the early 1960's undoubtedly exist, locked away in the Beach Boys' tape vault, but they are rare indeed. Those that are known are usually alternate versions of released material.

Alternate versions of "Little Honda" and "Girls On The Beach" are found in the soundtrack of the film, The Girls On The Beach, although the differences between those versions and the released versions are minor.

One unreleased song that is not an alternate version is "Karen," the theme for a 1964 television comedy starring Debbie Watson. Although written by Bob Mosner and Jack Marshall, the song has the sound and feel of a typical Beach Boys recording of that era. Mike sings lead, accompanied by the others. For more on this track see the review of the Hawthorne Hotshots bootleg double EP in the December, 1979 issue (Vol 2, No 4) of ASM.

The most interesting unreleased material from the early 1960's is a tape of the vocal sessions for the "Do You Wanna Dance"/"Please Let Me Wonder" single. In this tape the individual vocal parts have already been "dished out," so what we hear are a number of takes for the final vocal track.

The tape begins with in-studio chatter among the Beach Boys and engineer Chuck Britz as Britz cues up the already recorded instrumental track for "Please Let Me Wonder." "Quit screwing around," Brian orders the group. "Quiet, quiet," urges Britz. And right on cue the group starts singing, "Aaaaah, aaah, aaaaa," the backing vocal for the song. Without the lead vocal, the backing vocals (especially Brian's high leaps), are revealed as incredibly beautiful and complex.

The first take is not good enough and stops midway through the song. "Put more emotion in the background," advises Britz, "You're coasting now."

The second take is deemed inadequate early on: "One more," shouts Brian.

Take three sounds ok to my ears, but somebody apparently found something wrong. "Do we have to go from the top?" Alan asks. "Aw shit," says one of the group when told they do.

The fourth take is blown immediately. "This is not a screw-around period," Brian lectures the group. "Make it real clear on your intro, Mike," instructs Britz, "You were fuzzing last time. Make your words...you know, your aah's real clear."

The fifth take is letter perfect, made even better by whoever mixed the tape of the session. Midway through the song the instrumental track is mixed out, leaving only the group a cappella, singing, "Please let me wonder (if I've been the one you love)/ please let me wonder (if I'm who you're dreaming of)/ please let me wonder, lo-ove." Breathtaking, but no more so than the following "Do You Wanna Dance."

Concentrate now, Dennis," says Britz. With the instrumental track again mixed out, Dennis launches into his only hit vocal: "Do you wanna dance and hold my hand/tell me baby I'm your lovin' man/ oh baby, do you wanna dance?/do you wanna dance under the moonlight/hold me baby all through the night/oh baby, do you wanna dance?" Then, with the force of a small explosion, the rest of the group jumps in behind Dennis: "Oh, do you do you do you do you wanna dance" They are recording the lead and backing vocals at the same time!

The first take is soon aborted, however. Britz: "Brian, on your pick-up before the chorus, make it a little louder. You're missing that first letter, that first word, 'aah.'"

The "Don't Talk" tape is from the recording session for the track. Brian is heard giving instructions to the assembled musicians: "Now, you know, there's a pick-up on the kettle just before the last...you know where it is Frankie? It's in the last bar of the bridge, man...I mean the chorus, you know." The musicians play the track once through. Chuck Britz calls for a second take, but the tape ends at that point.

The second take includes the instrumental track, not yet mixed to its final form. Under the group's vocals can be heard all manner of instruments obscured in the released mix - various percussion, as well as a 'ringing' plucked instrument (a mandolin?).

Carl's lead guitar is mixed more to the front, totally dominating the instrumental break. At one point Dennis jumps in too early after a chorus, but Brian quickly counsels, "It's okay, we can cut it out."

Following that is the same take, but with the instrumental track mixed out, except during the breaks, resulting in an almost totally a cappella version.

"Sherry She Needs Me" dates, at least in part, from 1965. Brian recorded the instrumental track during the sessions for Summer Days (And Summer Nights), but did not put a vocal on it until 1976.

The track is beautiful, -clean, crisp, lightly Spectorish, opening with a muted bass, chimes, and a tambourine, then adding drums and strummed guitars once the vocal begins. The charming looping bass stays in the memory.

The vocal is in marked contrast to the track, -rough, and at times almost hoarse. "Sherry she needs me, and there's nothing I can do," sings Brian. "Sherry she needs me, and I think I need her too." On one channel is Brian's original vocal track, on the other is what sounds like a tape-delayed echo.

Then, with no warning, Brian proves that even in 1976 he could sing. "Sherry if you start crying (his voice lifting) it'll break my heart (a full, clear falsetto), so before we both start crying I'll just walk away." Booming now, with multi-tracked falsetto: "Sherry baby I just can't stand it. It didn't work out the way we planned it. Sherry baby I just can't stand it. She-e-e-ry baby (shattering crystal, then returning to his normal voice) -Sherry baby, it's time we said goodbye."

At times reminiscent of the Four Seasons, "Sherry She Needs Me" is another Beach Boys song whose unreleased status is difficult to understand.

The only unreleased Pet Sounds recordings known to exist are the instrumental track for "Don't Talk (Put Your Head On My Shoulder)," and an alternate version of "Wouldn't It Be Nice."

"Wouldn't It Be Nice" is Brian's 'prototype' for the song. The instrumental track is the same as on the released version, but on the tape Brian sings all of the vocal parts. This is the form in which the Beach Boys found the song upon their return from the 1966 world tour. Using Brian's vocal tracks as models, they recorded the vocals heard on the released version.

Brian's 'prototype' differs slightly from the released version. Brian's harmonies are pitched slightly higher, and are less ragged than the group's. Missing from the 'prototype' are the vocals on the bridge ("Maybe if we think and wish and hope..."). Also, the closing section is mixed noticeably different from the released version. Mixed to the fore is the "woo-oo-oo-run-run" vocal buried in the released version.

Additional notes to last issue's Smile column: The track I theorized might be the unknown "Holidays" has been identified as "Tones."

Also, I did not mention the existence of the partial track Brian recorded for "Surf's Up" in February, 1967. That track can be heard under Carl's vocal on the released version of the song, -on the first of the three parts to the released "Surf's Up." On an unreleased tape Brian directs studio musicians through a number of false starts, trying to get the percussive 'jewelry' sound correct ("How about not hitting it, but doing it with your hand...beautiful, now it sounds like jewelry"), and trying to slow the tempo.

Although instruments were added, and some mixed down in making the released song, this basic track proves to be extremely beautiful. It has a louder, more prominent piano figure in the bridge after the "Are you sleeping" lines. (-And that occurs twice here, unlike the case of the released version, where it occurs only after the second "Are you sleeping") The guitar has a more obvious, although muted, 'plucked' sound, while the bass grabs you more.

The Brian Wilson School: Adrian Baker

Gary Gidman

Adrian Baker is known primarily to American fans of the Beach Boys as Carl Wilson's tour replacement, appearing in last year's nationally televised July 5th concert from Long Beach. However, in his home country of England he is a recording artist and producer of long standing. Over the last several months I have obtained most of Mr. Baker's recorded output, and as I feel he deserves an audience here in America, and because of recent and possibly future involvement in the group's activities, I feel it is only right to examine his work here and now.

The album Into A Dream, released in 1975, shows Baker to be a talented writer, performer, arranger, and producer, although in retrospect it might be suggested that outside

help could have improved the production here. There is a stylistically 'dated' quality to the rhythm section on many cuts, a 'funky' kind of style in which I suppose the "Tonight Show" band might render their version of "Knock On Wood." Also there is a subtle lack of blending in the mixes, due, I suspect, to the method of recording instruments individually, in particular the bass and drum tracks.

Beyond these small gripes I find the album to be very enjoyable. It is comprised of twelve tracks, all featuring intricate and lush vocal arrangements. "Vibrations," the opening selection, sets all of the album's positive and negative elements together. A beautiful four, and sometimes five-part a cappella climbs effortlessly up and down a constantly shifting chord progression. This leads into a repeating A-B pattern which is dominated by six-part harmonies cascading up and down in the fashion of Queen's "Bohemian Rhapsody" ("magnifico-o-o-o") -this over a bed of funky bass, drums, and synthesized fuzz guitar. The vocal arrangement seems to be the focus here, and as with the remainder of the album, the vocals are first and foremost in my memory.

The rest of the album fares well with "Find Another Fool," with its syncopated, complex harmonies; "Sherry," a reggae reading of the Four Seasons tune; "Candy Baby," its stylistic cousin; and "I Was Only Fooling," which reminds me of ABBA with its calliope-like keyboard overlays and mock-polka rhythms. Then there are "Get Away From Me Girl" and "Think About It," which ring softly with Beach Boy influence -the former with its stop-and-go snare drum fills, the latter with its circular chorus, and both with softly soaring harmonies.

In my opinion, only two tracks from Into A Dream fall short of their marks. They are an awkwardly modified cover of the Beatles' "I Feel Fine," and a too-long disco exercise entitled "Is It Love?"

One final note about the album. -In general I find Mr. Baker's melodies and chordal structures to be very ambitious, with constantly changing tonal centers being the norm. In light of his more recent efforts these songs seem less accessible, turning away from the commercial marketplace. Whether the direction of his subsequent records is viewed as a compromise or a refinement, Into A Dream shows a different side of Adrian Baker, the composer.

Between the release of the 1975 album and a move to his own Polo record label in 1979, Baker released an E.P. and ten singles. Of these I have been able to obtain only one single, a 1976 release under the pseudonym 'The Tonics.' I don't know why he chose not to use his own name, but subsequent releases under various aliases confirm his reluctance to do so.

At any rate, the 'A' side of the single is noteworthy, since it is a skilled and faithful cover of "All Summer Long." In this recording everything plays and blends well. In fact it kicks a little harder than the original, and one

or two extra voices beef up the chorus. My only complaint is in the choice of a harpsichord as the solo instrument, covering for piccolo and saxophone. The 'B' side features "Standback," a bright pop tune reminiscent of Into A Dream, but more straightforward structurally.

1978 marked Baker's 45 debut on the Stone label with his "Beach Boy Gold," a disco medley which not only predated the Stars on 45 gang, but was a hit in England to boot. Released under Baker's favorite alias, Gidea Park, it is quite a show, easily outdistancing the California and Cantina Band medleys, and in theory, even the Capitol version, although those original tracks are hard to beat. The medley includes the following in order: "Graduation Day," "Catch A Wave," "Surfin' USA," "I Get Around," "Little Old Lady From Pasadena," "Fun Fun Fun," "Sloop John B," "Dance Dance Dance," "When I Grow Up," and "Good Vibrations." In addition, guitar motifs from "You're So Good To Me" and "Girl Don't Tell Me" serve as segues. Elsewhere transitions from one song to the next are made very smoothly and cleverly using vocals.

I do not like the disco beat used in the medley, yet I can not say it detracts from the recording. The 'B' side features "Lady Be Good," which borrows rhythmic ideas from "I Get Around," and a harmony from "Don't Back Down," -and adds a Frankie Valli styled falsetto motif to a very impressive production.

Did I say Frankie Valli? That falsetto, which Mr. Baker can mimic so well, pops up again in "The Boogie Romance," another Gidea Park project which showed up on the Ariola label in 1979. This uptempo disco tune bounces along with great verve and strong vocals, but the beat is just relentless and the lyrics silly, exhorting the listener to "dance dance dance" to the unstoppable "new wave boogie." For my money there is only one guy on earth who can come up with such a dumb lyric and yet command my respect: Brian Wilson. I like the country-tinged offering on the flip side, "From Me To You," which floats its group vocals on a sea of guitars.

The disco trend continues into 1980 with an Adrian Baker single on his own Polo label titled "Crazy About You" and "Lovemaker." The first track places emphasis on the instrumental backing, with electric piano, xylophone, and sax woven together by a melody wrought by the phrasing style of the brothers Gibb. It is a lush production, eminently listenable, and distinctly offset from "Lovemaker," a long, involved disco bash replete with choked electric guitars, bass synthesizer, and a full brass section which struts around for well over a minute before the vocals introduce a rather forgettable theme.

Later that year, however, we find Mr. Baker turning to more favored and rewarding territory with a second Beach Boy medley, released with a new pseudonym, Aero. "California

Gold" deals with songs set in triple meter, i.e. 'shuffles.' The disco beat is in evidence again throughout, as "California Girls," "Wouldn't It Be Nice" (which seems to give Baker's voice some trouble), "Help Me Rhonda," "The Little Girl I Once Knew," and "All Summer Long" (with a real sax this time) roll by, framed by introductory and fadeout vocals of Baker's own composition. Though done on a smaller scale, this medley is as effective and enjoyable as the former. The 'B' side is "Summer Girls," a metric extension, with harmonies borrowed literally from "All Summer Long." It suffers from a predictable lyric.

"Don't Worry Baby" b/w "Happy Birthday Brian Wilson" is my personal favorite by Mr. Baker, -a wonderful record. "Don't Worry Baby" is a carefully crafted approximation of what the Beach Boys' version might sound like had it been written in 1981 rather than 1964. The instrumental tracks are more contemporary while the vocals remain faithful to the original. Baker manages to sound very much like Brian here.

That cut is overshadowed by "Happy Birthday," an a cappella arrangement of the traditional tune recorded especially for Brian last year (the Beach Boys were touring Britain on Brian's birthday). It showcases Baker's keen understanding of vocal harmony, borrowing ideas from "Our Prayer," "A Young Man Is Gone," "Auld Lang Syne," et al., and rolling it into a beautiful five-part performance. Every serious fan should at least get to hear this just once.

1981 was a busy year for Mr. Baker with the release of two more singles and an album. The first of these is yet another disco medley, "Seasons Of Gold," which delves into the hit catalog of Frankie Valli and company. This medley is every bit as well done as "Beach Boy Gold" and has the distinction of being Mr. Baker's first U.S. solo release, even reaching Billboard's Hot 100 chart for a couple of weeks.

Furthermore, "Seasons Of Gold" was cut in a 12" seven-minute format, covering 12 songs along with two original pieces, as well as the 7" four-minute version with 9 songs and one original theme. My favorite aspect of these records is the fade on the full length version which shrinks to multitacked, a cappella vocals, a la "Fun Fun Fun."

The 'B' side, "Lolita," is a bright, pleasant, and lyrically shallow exercise in disco pop styling, similar to Baker's work on a 1979 album with a group called Liquid Gold. Liquid Gold has had several hits in England, and their album was released in America (now out of print).

The second single of 1981 was another disco medley, this one an oddball collection of honky-tonk singalongs called "Celebration Gold" by yet another alias, Celebration. This features a female guest vocalist. Side 'A' features a vocal rendition while side 'B' is the instrumental, -a popular practice in disco recordings. The medley plows through versions of "Roll Out The Barrel," "Swanee," and the like. This is

well done but sort of weird.

Simply titled Gidea Park, Adrian Baker's second LP is mostly comprised of previously released recordings. Here we find "Beach Boy Gold," "California Gold," "Summer Girls," "Don't Worry Baby," "Happy Birthday Brian Wilson," the full-length "Seasons Of Gold," "Lolita," and two new tracks. The new songs are "My Maria" and "Baby Come Back," both bouncy, ABBA-ish productions, -pleasant and polished.

1982 has found Adrian Baker with a new Gidea Park single, that being Lou Christie's classic "Lightning Strikes." An a cappella chorus fades in from a reverberation chamber and another disco-beat pop track is born. This features wonderful Beach Boy styled "bum pa pa pa pum" vocals and contrapuntal bass. The flip side features "Baby Come Back" from the Gidea Park LP.

Adrian Baker's entry into the Beach Boys' 'family circle' as a touring band member has led to his collaboration with Mike Love on several songs. Earlier this year Love visited Baker's home studio where they started work on nine tracks. Reportedly they are three covers: Eddie Cochran's "Summertime Blues," the Crystals' "Da Doo Ron Ron," Brian Wilson's "Hawaii," and the following new titles: "American Girls," "Good-time Summertime Girls," "Summertime Music," "Fun Is Free," "Sun City" (supposedly a rewrite of "Surf City"), and "We're The Endless Summer Beach Band."

Furthermore, in a recent radio interview Mike Love mentioned the possibility of Baker's future involvement as a producer on the Beach Boys' next album project.

My opinion of Adrian Baker is basically positive, yet I feel he has some drawbacks. His predilection for disco rhythm and his weak lyrics would not benefit the Beach Boys. On the other hand I prefer his drum mixes to those of producer Bruce Johnston, and Baker's vocal arrangements are of high standing merit. We'll have to wait and see.

As I obtain them, I will review more of Mr. Baker's recordings, both old and new. Anyone interested in acquiring any of his records may write me care of this magazine. Interviews and discographies of British releases may be found in Beach Boys Stomp, the British fanzine, and California Music, the Australian fanzine.

Here is Adrian Baker's U.S. catalog:

45's - Seasons Of Gold/Lolita by Gidea Park (7")
Profile PRO5003
Seasons Of Gold/Lolita by Gidea Park (12")
PRO7003

LP's - Liquid Gold by Liquid Gold Parachute RRLP 9017
(Baker produced, played several instruments,
and co-wrote several songs.)

Surf's Up Revisited

Brad Elliott

Since last I wrote in these pages, Surf's Up! The Beach Boys On Record 1961-1981 has done very well sales-wise. Pierian Press recently took delivery of the book's second printing (another 1,000 copies). The response from fandom has been unanimously favorable, especially overseas. The critics also have had nice words for the book.

One of the results of doing a book like Surf's Up! is that you get a lot of feedback from your audience. In the past six months I have been deluged with letters from fans, -to the extent that I am at least two months behind in answering my mail.

Many of those writing have contributed to the growing list of corrections and additions to the book. I especially want to single out the following: Mike Grant, Stephen McParland, Gary Meade, Graham Ritchie, and Alan Smith. Also, I owe Bob Norberg a large "thanks" for his time and conversation.

Now, on to business. First, here are several corrections and additions to last issue's column: Further inquiry has established that Brian was not involved with "My Little Bike" on the Hondells album as reported last issue. (entry 71 in Surf's Up) Gary Usher made a slip of the tongue and was actually referring to "My Buddy Seat."

Mike Love's involvement with "Back In The USSR" has been clarified. In a February 18 interview with Roger Scott of London's Capitol Radio, Mike recalled, "I was one of the first people in the world to hear that. He (Paul McCartney) came down to the breakfast table one morning at the Maharishi's place in Rishikesh singing 'Flew in from Miami Beach...,' and I can remember telling him, 'You ought to put something in there about all the girls: Ukraine girls, Georgia on my mind and all that,' -and he did." (The interview was printed in the June issue of Beach Boys Stomp-31.)

Among additions given in the last issue to the Bruce Johnston discography were albums by Shaun Harris (Shaun Harris) and Bill Quateman (Night After Night). On Harris' album, released in May, 1973, Bruce sang on "Love Has Gone Away." On the Quateman LP, Bruce sang on and arranged the backing vocals for "Au Claire" and "Dance Baby Dance."

Listed last issue among additions to the Blondie Chaplin/Ricky Fataar discography was Max, an album by Max Gronenthal. In addition to playing and singing on the album, Fataar wrote the music for "I've Got Something Here For You." Also, Fataar did not play drums on Sweetwater's Melon album. Instead he played on the album titled Sweetwater. The record number given last time is the correct number for Sweetwater.

In the second printing of the book, my publisher and I made a number of minor corrections. For those who purchased one of the first 1,000 copies, listed below are those corrections:

- (1) Left completely out of the first printing was entry 135, Era single 043, "Surfin' Safari" (version 2) b/w "Surfin'" -released spring 1969.
- (2) Entry 46 (ChartBusters, Vol 4) is Capitol ST 2094, not ST 1094.
- (3) Entry 140 (Capitol Starline single 6132, "Good Vibrations" b/w "Barbara Ann") has not been reissued.
- (4) Entry 152 (Live In London, Capitol ST 21715, UK) was recorded at the Finsbury Park Astoria rather than the London Palladium. The date (12/1/68) is correct. In the unreleased section (p. 299), the tape with "All I Want To Do" is from the Palladium show. At At Finsbury Park the Beach Boys played "Aren't You Glad" instead of "All I Want To Do."
- (5) "Dead Man's Curve" on California Girls (entry 221a) and Dead Man's Curve (entry 337) should be designated as 'version two.'
- (6) In the credits index (pp. 221-240), "Good Vibrations" (live #2) is on The Beach Boys In Concert, not Live In London. "Our Car Club" is sung by Mike and Brian, not Brian only, as indicated. "Surfer's Rule" is sung by Dennis, not Brian & group, as indicated.
- (7) In the unreleased index (p. 319), "Be My Baby" (from the 7/80 session), is sung by Mike, not Brian.
- (8) In the TV section (p. 309), "When I Grow Up" originally was broadcast on Ready, Steady, Go, an ITV show (not BBC), but was rebroadcast in 1976 on BBC.
- (9) In the Bruce Johnston section: Bruce did not sing backing vocals on the Ripchords "Here I Stand." (pp. 369, 372) His first vocal appearance with the Ripchords was on "Gone." Also, Sagittarius' Columbia material predates the Together releases, not the other way around. (pp. 372-373) The first Sagittarius release was "My World Fell Down." Bruce did not sing on California Music's "Why Do Fools Fall In Love." (p. 382)
- (10) In the Honeys discography (p. 390), Brian did not produce "I Know You're Gonna Be Allright." Murry Wilson produced it.
- (11) In the Van Dyke Parks discography, Van did not write "High Coin" on Harper's Bizarre's Anything Goes. (p. 400) Lenny Waronker co-produced Randy Newman (p. 400) with Van Dyke. The flip side of Arlo Guthrie's "Alice's Rock & Roll Restaurant" (p. 400) is "Coming In To Los Angeles." Parks produced only the a-side. The correct release date for Terry Melcher's Royal Flush album is April, '76, not '74. (p. 404) Van Dyke plays on "Darkness 'Til Dawn" on Carly Simon's Another Passenger (p. 404), not on "One Love Stand."

The rest of the column is devoted to "new" additions and corrections.

Chronological Discography (California Saga)

It has been conclusively established that there is only one version of the Beach Boys' first song, "Surfin'," not two as indicated in Surf's Up! Capitol's version of the song is the same as the Hite Morgan recording, only re-equalized and cleaned up a bit. The final bit of evidence is a letter in the Capitol files from Hite Morgan. It gives Capitol permission to include "Surfin'" on the group's first album.

Consequently, the entries for "Surfin'" should not denote a 'version one' and 'version two.' The change effects 25 entries plus the recent Everest, Koala, and Phoenix "10" album releases (see below). The correct musician lineup for "Surfin'" is Mike (lead vocal), Brian (snare & drum), Carl (guitar), Alan (string bass), Dennis not present.

According to Gary Usher, "My Little Surfin' Woodie" by the Sunsets (entry 23b) was not cowritten by Brian. The song is not the same as "Surfin' Woodie," the Muscle Beach Party soundtrack number in which Brian had a hand. Apparently, "Surfin' Woodie" has never been put on vinyl.

Also in the realm of total mistakes, it needs to be noted that the two references to a cough being heard in the stereo version of "Little Honda" (pp. 6, 177) are incorrect. The cough is heard in the stereo version of "Wendy."

Several songwriting credits need to be corrected. "Pom Pom Play Girl" (entries 40, 168, 275, 348) should be credited to Brian Wilson and Gary Usher, not Brian and Mike Love.

Bob Norberg should be credited with cowriting "The New Girl In School" (36, 44, 82, 85, 100, 118, 182, 201, 276). The story on page 177 (in the note for entry 36) apparently is false. Norberg's writing credit on "New Girl" stems from the fact that he worked on "Gonna Hustle You" with Brian before the song was given to Jan and Dean and rewritten. Norberg should undoubtedly be given credit on "Gonna Hustle You." (92, 194, 219, 244, 261)

Norberg has supplied information on the Bob & Sheri and Survivors singles. "Sheri" was Cheryl Pomeroy. Safari 101 (entry 7) was recorded in the summer of 1962. Norberg put up the money for the single, which was recorded at Western. Murry Wilson handled the various business transactions involved in getting the single pressed. According to Norberg, who knew both girls, "Sheri" and "Sharon Marie" were not the same girl.

The Survivors (entry 34) were Brian and Norberg, then apartment roommates, and two other friends who lived in the same apartment building -Dave Nolan and Richard, whose last name Norberg does not recall. "Pamela Jean" was recorded at Gold Star with session musicians Brian brought in. "After The Game" was recorded in Brian's and Bob's apartment on their Wollensak reel-to-reel tape recorder, with Brian and Bob playing all the instruments.

Norberg also revealed the existence of a previously undiscovered Brian Wilson production:

- (1) Bob and Bobby, "Twelve-O-Four" b/w "Baby What You

Want Me To Do," Tower 154, released July 26, 1965. Although uncredited, Brian co-produced both sides with Bob Norberg. Norberg had started recording the a-side (which he wrote) in a small studio near Downey in early 1965, but a chance run-in with Brian resulted in the sessions being moved to Western, where Brian put on the finishing touches with studio musicians. The b-side, a Jimmy Reed song, was totally cut at Western with the Honeys providing backing vocals. "Bob" is, of course, Bob Norberg, while "Bobby" was a girl named Jane Canada.

In addition to the Bob and Bobby single, the following records need to be added to the basic discography:

(2) The Beach Boys, Surfin' U.S.A., Capitol SN-16015, released October, 1980. Although this record was mentioned in Surf's Up! as a reissue (see entry 13), it should have been a separate entry because it was issued with two songs, "Stoked" and "Surf Jam," deleted.

(3) The Beach Boys, Surfer Girl, Capitol SN-16014, released October, 1980. As above, but with "Little Deuce Coupe" and "Our Car Club" deleted.

(4) The Beach Boys, Little Deuce Coupe, Capitol SN-16013, released October, 1980. As above, but with "Car Crazy Cutie" and "Custom Machine" deleted.

(5) The Beach Boys, Original Hits, Kaola AW 14237, released in 1979. A reissue of the Wand/Soepter/Springboard album. (entries 197, 247)

(6) Eric Carmen, "She Did It," Arista AS 0266, released July, 1977. According to Curt Becher, Brian Wilson did attend one of the vocal sessions for Eric Carmen's second album. However, Becher said, his performance was below par and his vocals were buried in the mix. To the best of Becher's recollection, Brian sang on "She Did It" and "Hey Deanie."

(7) Eric Carmen, Boats Against The Current, Arista AB4124 released August, 1977. Includes "She Did It." (see above)

(8) Eric Carmen, Change Of Heart, Arista AB 4184, released 1978. Includes "Hey Deanie." (see above)

The following records have been released since the book went to print:

(1) Summer Means Fun (California Surf Music 1962-1974), Capitol 1A 046-78038 (Holland), released 1981. A 15-song compilation including "Gonna Hustle You" by the Legendary Masked Surfers, "Surfin' Down The Swanee River," by the Honeys, "Thinkin' 'Bout You Baby," by Sharon Marie, "Pamela Jean" by The Survivors, three Jan & Dean songs written by Brian, and four Beach Boys tracks. Reviewed in the last issue of Add Some Music.

(2) The Beach Boys, "Little Saint Nick" b/w "The Lord's Prayer," Capitol Starline A-6277, released October 12, 1981.

(3) The Beach Boys, "I Get Around" b/w "Don't Worry Baby" Capitol Starline A-6280, released October 12, 1981.

(4) The Beach Boys, "California Girls" b/w "Let Him Run Wild," Capitol Starline A-6289, released October 12, 1981.

(5) The Beach Boys, "Sloop John B" b/w "You're So Good To Me," Capitol Starline A-6295, released Oct. 12, 1981.

The above four singles were accompanied by reissues of ten other Starline singles (6059, 6081, 6094, 6095, 6105, 6106, 6107, 6204, 6205, 6259). Each of the reissues kept its number, but was given an 'A' prefix (A-6059, etc.). All fourteen Starline singles were given blue labels of a new design. In early 1982 the prefix for the 14 singles was changed from 'A' to 'X.'

(6) Beach Boys Greatest Hits (20 All Time Greats), Capitol PLAY 1013 (Australia), released November, 1981. A compilation especially noteworthy for its inclusion of "The Beach Boys Medley (Long Version)," timing 6:48, and the "Beach Boys Ballads" medley, timing 9:35. The ballad medley is the same as that released on the French 12" single (see last issue), but the other medley makes its first appearance on vinyl. This is the long version of the hit medley, lengthened by the inclusion of pieces of several additional songs. The long version includes: "Good Vibrations," "Help Me Rhonda," "I Get Around," "Little Deuce Coupe," "Little Honda," "Hawaii," "409," "Noble Surfer," "Dance Dance Dance," "Shut Down," "Surfin' Safari," "Barbara Ann," "Surfin' U.S.A.," "Fun Fun Fun."

(7) "The Beach Boys Medley (Long Version)" b/w "Beach Boys Ballads," EMI-Toshiba ECS 27004 (Japan), released early 1982. Yet another release of the medleys.

(8) The Beach Boys, Phoenix "10" PHX 335, released Feb. 5, 1982. A reissue of the Springboard LP (entry 247) with the same cover art.

(9) The Heart Of Rock, K-tel TU 3030, released early 1982. A various artists compilation including Chicago's "Baby What A Big Surprise" (side 1, cut 5), on which Carl guests.

(10) The Beach Boys, Sunshine Dream, Capitol SVBB-12220 (2 LP's), released June 10, 1982. This album is discussed at length elsewhere in this issue of Add Some Music.

(11) The Beach Boys, Be True To Your School, Capitol N-16272, released June 10, 1982. This album is discussed at length elsewhere in this issue of ASM.

(Note: Reissued at the same time as the release of the two albums above was Beach Boys' Party (entry 86) (N-16273).

(12) Party Rock (5 LP's), released July, 1982. A TV mail-order offer that includes "I Get Around."

(13) Summer Means Fun, Columbia C2 38069 (2 LP's), released July 29, 1982. A compilation, mostly of Bruce and Terry recordings, but also including Johnny Rivers' version



of "Help Me Rhonda," with Brian among the backing vocals.

(14) America, View From The Ground, Capitol ST-12209, released July, 1982. Carl Wilson contributes backing vocals on "Never Be Lonely," "You Girl," "Inspector Mills," "Love On The Vine," "Sometimes Lovers," and "Even The Score."

Note: If all entries in the book's chronological discography were numbered consecutively and the above corrections, additions, and deletions (as well as last issue's) were taken into account, America's View From The Ground would be entry 398.

Credits Index (Stack O' Tracks)

The lead vocal for "Break Away" should be listed as Carl and Brian, not Brian alone. Carl sings the verses in the song, but Brian sings the line, "That very same love..."

The lead vocal for "I Know There's An Answer" should be credited to Mike, Alan, and Brian. Mike sings the first line of each verse, Alan sings the rest of each verse, and Brian sings "I know there's an answer. I know now but I had to find it by myself."

The correct vocal listing for "Luau" should read Mike & Group, and Brian. The verses are sung by the group, with Mike mixed to the front, while Brian handles the bridge and the "loop de loop loop luau" part.

Alan should be credited, in addition to Mike, with the vocal on "Roller Skating Child." Alan sings the bridge.

Curt Becher's group, California, should be credited with backing vocals on "Here Comes The Night (version 2)." When Becher originally cut the track, he and California put on the first of several layers of vocals.

Unreleased Recordings (Our Favorite Recording Session)

Bob Norberg has provided information on several early unreleased songs. "Recreation" (p. 297), written by Brian, Norberg, and Cheryl (not Chuck) Pomeroy, is an unreleased Bob & Sheri recording, dating from 1962. "The Big Beat" (p. 297) was a Norberg composition recorded by the Beach Boys in 1962 or 1963.

Norberg and Brian produced "Summer Moon," a rewrite of "Surfer Moon," with a vocal by Vicki Kocher. Jan Berry arranged the strings for the track.

A demo by Brian of "Gonna Hustle You" has recently surfaced. It has been bootlegged on an Australian EP, California Collectors Series Vol 3. (That EP also includes a Brian solo version of "Don't You Just Know It.")

The Redwoods (p. 278) were not just an unknown group led by Danny Hutton; they were Hutton, Cory Wells, and Chuck Negron, later known as Three Dog Night.

Lyrics were written for "Passing By" (on the Friends LP).

"Old Man Sunshine" (p. 283) was recorded by the Beach Boys on November 6 and 9, 1969. "Seasons In The Sun" was not a 20/20 outtake (p. 280); it was recorded July 31-August 2, 1970 (after the completed Sunflower album was mastered July 10-12, 1970).

The correct lineup for the "second" Brother Records album, commonly tagged Landlocked (p. 282), as found on an acetate, is: side 1- "Loop De Loop," "Susie Cincinnati," "San Miguel," "Help Is On The Way," "Take A Load Off Your Feet," "Carnival," (which was not to be listed on the album cover), "I Just Got My Pay;" side 2- "Good Time," "Big Sur," "Fallin' In Love," "When Girls Get Together," "Lookin' At Tomorrow," "Til I Die" -surprise! the apparently unfinished version played on WFLJ in February, 1971.

Dennis' legendary "Barbara" (p. 284) was recorded, in early 1971 for his planned solo album. Dennis sang an unaccompanied vocal over two pianos (played by Daryl Dragon and Dennis) and a guitar.

Dennis' "10,000 Years" (pp. 289, 291) and Mike's "10,000 Years Ago" (p. 296) are the same song. According to Al Jardine the song, correctly titled "10,000 Years Ago," was written by Mike, but Dennis did his own arrangement of the song with new lyrical and musical contributions. Dennis cut a track, but Mike didn't like it.

Alan also reported he never wrote a song called "Gold Rush" (p. 289), but added one of the other Beach Boys may have.

"Pacific Ocean Blues" existed only as an unfinished instrumental track prior to the sessions for 15 Big Ones. During those sessions Dennis decided he wanted a cut on the album. He asked Mike to write the lyrics, which he did, phoning them in from his home after only a few hours. The song, of course, was not included on 15 Big Ones.

"Hey There Momma" and "We Gotta Groove" (p. 297) are Brian compositions from fall, 1976. Only tracks were recorded. The track for "Hey There Momma" later was used for the group's rewrite of "I Saw Mommy Kissing Santa Claus" (p. 292).

"Rubles" (p. 293) was written by Brian about a fictitious carnival horse. The song had a complete melody, but few lyrics. Alan finished the lyrics and changed the title to "Nabor," the name of a famous Russian horse, but was not pleased with the result. A basic track was recorded.

Alan Jardine's planned "coastline" trilogy (p. 293) did not include "Santa Ana Winds," although the basic track for "Winds" was cut at the same time as a track for "Looking Down The Coast," the first song of the trilogy. "Looking Down The Coast" was to be followed by "Monterey" and a reprise of "Looking Down The Coast," but with a different lyrical focus. Possible titles for the trilogy were "From The Eye Of A Whale" or "Song Of The Whales." Alan may offer it to the reformed Kingston Trio, but first he has to finish the lyrics to the third piece.

"Time For Bed," mentioned in connection with Dennis' Pacific Ocean Blue (p. 291), was recorded August 29, 1978 for his second album, Bamboo. Also cut at that session was the version of "Baby Blue" used on L.A. Interestingly, in a February, 1978 radio interview in New Zealand Carl said, "I'm going to record Dennis' next album with him," indicating Bamboo may have been planned as a collaborative effort between the two Wilson brothers.

In the same interview Carl reported he was working "with Peter Cetera from Chicago and another fellow who used to play drums with us (Ricky Fataar)." The Wilson-Cetera-Fataar composition, "I Can Feel It," on Cetera's self-titled solo album (see last issue's column) probably dates from about that time.

Brian re-recorded the track for "Little Girl" (first cut in spring, 1979 at Lovesongs) at the July 24, 1979 session at Western Recorders that produced "Jamaica Farewell," "School Days," and "Da Doo Ron Ron" (p. 295). It was this second track that was used for "Sunshine" on Keeping The Summer Alive.

"Earthquake Time" (p. 296) was written by Mike.

A rough version of "Sweetie" a Brian Wilson-Mike Love composition written in spring, 1981, was recorded later that year. Alan, Mike, and Brian rotated the lead vocal.

Val Garay produced a demo of a John Hall song with Carl Wilson in fall, 1981. Carl intended for the final version of the song to be recorded with the Beach Boys, but plans for the group to work with Garay fell through.

Alan was reportedly working with producer Milt Okun on a version of the oldie, "Whispering Bells" (Del Vikings), in late 1981.

Mike was very active in late 1981, recording, with Jim Studer, "The Endless Summer Beach Band," a theme song for his group, and, with his group, "Back In The U.S.S.R.," "Hot Fun In The Summertime," and "Hot Summer Lovers" (originally titled "Hot Summer Singles").

In a series of sessions from late 1981 to May, 1982, in London and later in Santa Barbara, Mike and Adrian Baker recorded, "Hawaii," "Da Doo Ron Ron," "Summertime Blues," "Sun City" (a rewrite of "Surf City"), and four new compositions, "Summertime Music," "Fun Is Free," "American Girls," and "Goodtime Summertime Girls."

Mike was also working again on "Atlantis Rising" (now just a song) and "10,000 Years Ago" (which he was performing in concert with the Endless Summer Beach Band). Mike also had written a new song, "You Don't Have To Be Brown To Get Down."

New Brian Wilson compositions in 1981, with Dennis and Ed Garvey, included "Night Blooming Jasmine," "Dancing USA," and "City Blues."

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An early May, 1982 session at Rumbo Recorders resulted in a Beach Boys version of "California Dreamin,'" produced by Bruce Johnston and Terry Melcher. The track, recorded with session musicians, featured the entire Beach Boy vocal ensemble -including Carl and Brian.

In June the group recorded "Runaway" live in concert, then overdubbed and sweetened the track in the studio for possible release as a single. Alan sang lead.

The vocal credit for the unreleased "Bells Of Christmas" needs correction. Mike sang lead, not Alan (p. 319). Also, Brian sang lead on the finished version of "Da Doo Ron Ron" (p. 320).

Concert Recordings (Wow! Great Concert)

The March 14, 1964 closed circuit theater telecast of the Beatles' Washington, D.C. concert featured the Beach Boys as an "opening act." The Beatles' concert was preceded by a film of the Beach Boys performing "live" in a studio. The performance was filmed especially for the telecast. Unfortunately, neither audio nor video tapes of the film are known to exist.

The list of songs performed at Carnegie Hall on February 20, 1971 (p. 300) should include "You Still Believe In Me" instead of "That's Not Me."

A Carl Wilson show at My Father's Place on Long Island was broadcast on WLIR-FM in April, 1982. The song lineup was the same as that on the Bottom Line broadcast (p. 304).

Promotional Records (Custom Machine)

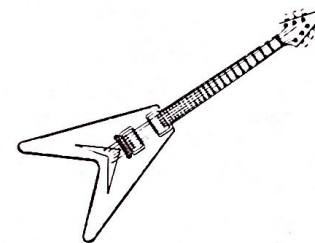
A previously unknown Capitol promo record, Angel, Seraphim, Capitol Classics, Eight-Track, C.O.W. & Popular Re-leases (January 1967), has been unearthed. Included on the record is (surprise of surprises!) a promo for the Beach Boys' Smile album. The record was sent to Capitol salesmen, urging them to meet a goal of one million records sold in January, 1967. To that end, the record featured bits and pieces of albums to be released during the month. The final plug went to Smile: "If that isn't incentive enough to sell one million units, how about adding one more, -The Beach Boys' Smile." Over a piece of "Good Vibrations" the narrator continues, "Smile is the name of the new Beach Boys album, which will be released in January, 1967. And with a happy album cover, the really happy sounds inside, and a happy in-store display piece, you can't miss. We're sure to sell a million units in January."

Another Sounds Of Solid Gold album (p. 348) has turned up. Volume 5, Program 10 includes "Help Me Rhonda."

A couple of corrections on DJ singles: Brother-Reprise 1375 should be listed with the double a-sided singles (p. 351). And, obviously, "Be True To Your School" on Capitol P-4334 is not in stereo. The single should be listed as both sides mono.

-And finally, for this time, a query: does anyone have information on an obscure, TM-related album titled Maitreya? Mike Love was reportedly involved.

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Letters

Sir:

A piece of information that should forever quell the dispute concerning Brian Wilson's involvement with the Eric Carmen tune "She Did It:" from the September, 1977 issue of Hit Parader, the article, "Brian Wilson: Genius Or Madman?" "...Ex-Beach Boy Bruce Johnston was working with Carmen on his vocal backgrounds when they discovered they needed another part -one that Carl Wilson could sing perfectly. 'When I called Carl,' Eric Carmen explains, 'He told me he would love to sing the part on the song but it was his anniversary. He told me to call Brian. I did and Brian came down, -he sang the part.' The song is called 'She Did It,' -check it out."

Craig Slowinski
North Platte, Ne.

Sir:

Did you read in New Musical Express about Paul McCartney's refusal to produce the next (Beach Boys) album because, "Only Brian Wilson produces Beach Boys albums," and that's why, "The last couple haven't been Beach Boys records. But this one will."

Kevin Tutor
Duncanville, Tx.

Don:

I found your article on "Help Me Rhonda" very interesting. By the way, in Germany both versions were released on 45's -same label, same catalog number. When Capitol Germany heard about the release of "Help Me Rhonda" they probably thought it was the track from Today, so they released that. Later, when the U.S. master arrived, they noticed the difference and released that. But you can't tell which is which from the label.

Gerhard Honekamp
West Germany



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